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AUTHOR Burton, Leon H., Ed.; Thomson, William, Ed.
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ABSTRACT

Published as a teacher's edition to "Music: Comprehensive Musicianship Program. Grade 5," this text describes musical learning activities. It includes: (1) concepts to be learned; (2) a chronology for teaching the concepts; (3) a broad musical repertoire from different cultures and historical periods; (4) various approaches to musical experiences; and (5) avenues by which all students may participate in music activities. A major premise of the program is that music should be studied through participation in a variety of activities. Each lesson plan includes a contents section, a list of student learning objectives, musical activities, and a materials and equipment list. To help meet the learning needs of exceptional students, mainstreaming activities are included for most lessons. Learning activities are adapted to accommodate special auditory, visual, physical, developmental, and emotional needs. Worksheets are included for some lessons, and appendices provide: (1) suggestions for helping exceptional students; (2) pronunciation guides; (3) definitions of basic music concepts; (4) a glossary of music terms; (5) ukulele and recorder fingering charts; and (6) both a classified subject and an alphabetical index of included songs. (JHP)

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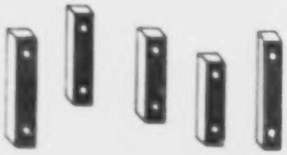

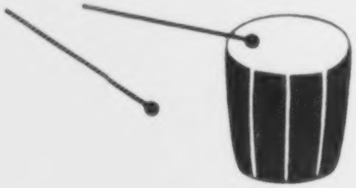

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Teacher Text **Grade 5**

MUSIC

Comprehensive Musicianship Program

Teacher Text

Grade 5

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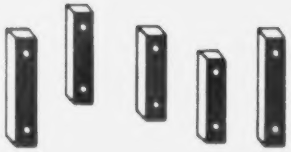
MUSIC

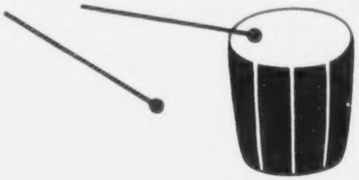
Comprehensive Musicianship Program

Editors
Leon H. Burton
William Thomson

Contributors
Jane Hughes
William Hughes
Lillian Ito
Diane McCoy
Judith Sakima
Beatrice Yoshimoto

Consultants
Minnie Bumatay
Doris Fuchikami
Puanani Higgins
Joy McGehee
Michael Nakano
Leinani Shinoda
Jenny Smith
Marion Todd
Rodney Wong
Annette Yonamine





Curriculum Research and Development Group
College of Education, University of Hawai'i
Honolulu, Hawai'i

Teacher Text **Grade 5**

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Administration

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Ralph Williams, Editor
Phyllis Miyamoto, Artist
Gil Anguay, Artist
Gail Izumi
Rebecca Kesler
Carol Nishita
Jeffrey Rubin
Jim Roman
Susan Sweet

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Contents

INTRODUCTION ix

Lesson	Concepts	Repertoire	Page
1	**Tonality**: Tonic **Rhythm**: Meter, Thesis, Anacrusis **Form**: Section, Repetition, Binary (AB) **Texture**: Unison	"The Star-Spangled Banner" "Hawai'i Pono'i"	2
2	**Melody**: Phrase **Rhythm**: Accent, Beat **Texture**: Accompaniment	"Eia Mākou" "What's More American?"	4
3	**Rhythm**: Beat, Accent, Meter, Rhythm Pattern, Duration **Melody**: Contour	"This Land Is Your Land" "You Are Music"	8
4	**Tone**: Pitch **Harmony**: Chord (C, F, Am, C^7), Chord Progression **Form**: Introduction, Coda **Texture**: Accompaniment, Partner Songs **Rhythm**: Beat, Melodic Rhythm **Tonality**: Key	"Row, Row, Row Your Boat" "Are You Sleeping?" "Kookaburra" "Canoe Song" "Sing Together" "Pawpaw Patch" "Michael Finnigin"	13
5	**Rhythm**: Tempo, Rhythm Pattern **Form**: Section, Binary (AB), Contrast **Tonality**: Key, Major, Minor	"Bingo" "Above a Plain" "Why Shouldn't My Goose?"	20
6	**Form**: Section, Contrast, Recurrence, Repetition, Ternary (ABA), Introduction, Interlude **Melody**: Contour **Tone**: Loudness	"Sing a Rainbow" "Stars and Stripes Forever" ("Hurrah for the Flag")	24
7	**Tone**: Pitch, Duration **Rhythm**: Beat, Rhythm Pattern **Tonality**: Scale	"Hot Cross Buns" "Au Clair de la Lune" "Lullaby" "Taffy"	28
8	**Texture**: Accompaniment, Round, Monophony, Homophony, Ostinato **Harmony**: Chord Progression **Melody**: Contour, Conjunct, Disjunct	"I Love the Mountains"	36
9	**Rhythm**: Beat, Melodic Rhythm, Rhythm Pattern, Tempo **Tone**: Timbre	"Siva Siva Maia" "Sasa"	39
10	**Tonality**: Pentatonic **Tone**: Pitch, Loudness **Texture**: Unison, Round **Form**: Phrase	"Pom Nadŭri" "Susan Blue"	44
11	**Melody**: Contour **Rhythm**: Accent, Beat, Melodic Rhythm	"Atin Cu Pung Singsing"	48

Lesson	Concepts	Repertoire	Page
12	**Texture**: Polyphony **Tone**: Timbre (Instruments of the Orchestra)	"The Instruments" "Meet the Instruments"	50
13	**Texture**: Unison **Rhythm**: *Ritardando* **Form**: Phrase	"Christmas Is Really You" "My Hawaiian Madonna"	54
14	**Rhythm**: Syncopation, Rhythm Pattern	"Pablo, the Reindeer"	58
15	**Rhythm**: Syncopation, Rhythm Pattern	"Jamaica Farewell"	61
16	**Tone**: Instrument Timbres (Celesta, Flute, Clarinet, French Horn) **Form**: Suite	"Nutcracker Suite"	64
17	**Tonality**: Major Scale **Melody**: Interval (Half-Step, Whole-Step) **Texture**: Ostinato, Homophony	"C Major Scale Melody" "Mystery Songs (Excerpts on Open Strings)" "Pom Nadŭri"	68
18	**Texture**: Ostinato, Monophony, Homophony, Polyphony	"Sakura" "Taps"	72
19	**Texture**: Round, Canon, Unison, Monophony, Homophony, Polyphony **Rhythm**: Melodic Rhythm	"Toembai" "The Ghost of John"	75
20	**Rhythm**: Meter, Simple Meter, Compound Meter, Melodic Rhythm	"Jog for Recorder" "Jig for Recorder"	78
21	**Rhythm**: Beat, Compound Meter **Texture**: Round, Unison, Canon **Melody**: Speech Song	"Recycle" "Wednesday Canon"	81
22	**Rhythm**: Simple Meter, Compound Meter	"Oh, Susanna!" "Down the River"	83
23	**Rhythm**: Compound Meter, Simple Meter	"The Wild Horseman" "The Happy Farmer" "Entrance of the Little Fauns"	86
24	**Rhythm**: Syncopation **Texture**: Ostinato	"Rock Island Line"	88
25	**Rhythm**: Syncopation	"You Gotta Feel Aloha"	91
26	**Rhythm**: Beat, Rhythm Pattern, Accent, Meter	"Ka Mate" "Haka"	96
27	**Melody**: Legato, Staccato **Tonality**: Major, Minor **Rhythm**: Tempo **Tone**: Timbre **Form**: Theme and Variations	"Theme and Variations"	100
28	**Form**: Theme and Variations	"Pop Goes the Weasel"	103
29	**Texture**: Accompaniment, Monophony, Homophony	"Waltz I" "Waltz II" "Fox Trot"	105
30	**Tone**: Timbre **Texture**: Ostinato, Homophony, Polyphony	"Munching Right"	109

Lesson	Concepts	Repertoire	Page
31	**Melody**: Interval (Half-Step, Whole-Step), Sequence, Contour **Tonality**: Scale, Major **Rhythm**: Rhythm Pattern	"Do-Re-Mi"	112
32	**Melody**: Sequence, Contour **Rhythm**: Rhythm Pattern	"Recorder Time"	116
33	**Melody**: Sequence **Texture**: Monophony, Homophony, Polyphony	"It's a Small World"	118
34	**Harmony**: Chord Progression **Tone**: Pitch **Texture**: Partner Songs	"Medley of Nursery Rhymes"	121
35	**Texture**: Partner Songs **Rhythm**: Syncopation, Rhythm Pattern **Form**: Section, Contrast **Harmony**: Chord Progression	"Syncopation"	124
36	**Rhythm**: Rhythm Pattern **Form**: Section, Contrast, Binary (AB), Recurrence, Ternary (ABA)	"Doctor Ironbeard" "Joshua Fought the Battle of Jericho"	128
37	**Form**: Section, Contrast, Binary (AB) **Harmony**: Tonic Chord **Tonality**: Tonic, Scale, Major, Minor	"The Erie Canal"	132
38	**Form**: Theme, Rondo, Recurrence, Contrast **Tonality**: Tonic, Tonic Chord **Harmony**: Major, Minor	"Recordorondo"	135
39	**Form**: Rondo, Contrast, Repetition, Recurrence, Section	"Rhythm Rondo" "March of the Siamese Children"	138
40	**Harmony**: Simultaneous Tones **Form**: Section, Contrast, Binary (AB) **Melody**: Phrase	"The Meadows"	140
41	**Texture**: Round **Harmony**: Simultaneous Tones, Chord	"Saturday Night" "Kum Ba Yah"	142
42	**Tone**: Pitch **Rhythm**: Syncopation **Tonality**: Scale, Pentatonic	"I'd Like to Teach the World to Sing"	145
43	**Form**: Program Music, Overture, Theme, Recurrence **Tone**: Timbre **Rhythm**: *Accelerando*, *Ritardando*, Tempo	"Die Fledermaus" ("The Bat") Excerpt from "While You're Away" "And Now We Disappear"	148
44	**Melody**: Conjunct, Disjunct **Texture**: Solo **Tonality**: Pentatonic	"The Flower Drum"	151
45	**Harmony**: Chord, Chord Progression **Texture**: Pedal Point (Drone) **Tone**: Pitch	"Polly Wolly Doddle" "Kau Kau Song, the Island Way" "When the Saints Go Marching In"	154
46	**Form**: Program Music, Absolute Music	"The Bee" "Little Windmills" "Arietta"	158

WORKSHEETS 161
- Worksheet No. 1 (Lesson 10) 162
- Worksheet No. 2 (Lesson 12) 164
- Worksheet No. 3 (Lesson 17) 168
- Worksheet No. 4 (Lesson 19) 169
- Worksheet No. 5 (Lesson 22) 170
- Worksheet No. 6 (Lesson 25) 171
- Worksheet No. 7 (Lesson 28) 172
- Worksheet No. 8 (Lesson 35) 173
- Worksheet No. 9 (Lesson 38) 175

APPENDIX 177
- General Suggestions for Helping the Exceptional Student 178
- Pronunciation Guides 180
- Piano Keyboard 181
- Definitions of the Seven Basic Musical Concepts 182
- Glossary 184
- Ukulele Fingering Chart 190
- Soprano Recorder Fingering Chart 191

CLASSIFIED INDEX 192

INDEX OF SONGS 194

Introduction

The Comprehensive Musicianship Program

As the title suggests the program is inclusive in its response to the paramount goals of increasing musical understanding and developing musical behavior. These goals are met by giving equal attention to knowledge about music as it relates to performance, and to musical performance as it demonstrates musical knowledge. The program features:

- A wide range of musical concepts and skills.
- The presentation of musical concepts in a teaching chronology.
- A broad musical repertoire of different cultures, styles, and historical periods.
- Varied approaches to musical experience characteristic of practicing musicians.
- Many avenues by which all students may participate pleasurably in music.

Using This Book

This book is the sixth in a sequence for students from kindergarten through grade six. It is intended for use in grade five, but can be used earlier or later, depending on your and your students' background and experience in music. The book is complete enough to be a course in itself, but it may be used with other books of musical activities or with activities you and others have devised.

Consecutive use of the lessons is recommended to those who elect to establish a well-articulated learning program. Some random use of the lessons will not upset the progression of skills and understandings, but there will be greater value for you and your students when using the lessons in their numbered order. You will both derive more significant benefits from musical experiences that proceed from the concrete to the more abstract aspects of music. Also, musical skills learned within a carefully planned progression will provide a more enjoyable learning experience for you and your students. This organized approach to learning will help your students enjoy the study of music and become musically responsive persons who value music in their lives.

Organization of the Book

The book includes forty-six lessons. Some lessons may be completed in one class session; others may take two or three, depending on the amount of time available and the length of class sessions in your school.

The first ten lessons of the book review concepts and skills presented in lower levels of the program. Beginning with Lesson 11, new concepts and skills build upon students' prior experiences and challenge them with new material to explore.

The CONTENTS section identifies the concepts and repertoire presented in the lessons.

Lessons are built around a MUSICAL REPERTOIRE of songs, recordings, and/or other musical compositions. Performance of the music should always be central in a lesson, for musical understanding proceeds from experience with musical sound. The music was selected for its appeal and its appropriateness for the grade level. No attempt was made to identify a complete musical repertoire for the school year. You and your students will want to add other songs and recordings that appeal to your own interests and tastes.

A list of CONCEPTS around which activities are organized is provided for each lesson. The following chart shows the concepts presented at lower and higher levels of the program and those introduced in this text.

STUDENT OBJECTIVES expressed as musicianly behaviors are included in each lesson. The objectives do not describe all possible changes in musical behavior resulting from experience, but only those linked with the concepts presented in the lessons. You may identify other objectives you consider important to specific lessons.

The ACTIVITIES for each lesson describe procedures that will help you prepare for and present interesting and challenging encounters with music. You may want to adapt the procedures to accommodate your own background and experience in teaching music. Each activity begins with headings that identify the kinds of musical operations in which students will participate. The activities are numbered; numbers in the teacher text correspond with those in the student text. Familiarity with material in both texts will facilitate your use of the program in the classroom.

PRESENTATION OF CONCEPTS GRADES K-6

Introduced = ● Reinforced = ○

CONCEPTS		GRADE LEVELS						
		K	1	2	3	4	5	6
TONE	Pitch	●	○	○	○	○	○	○
	Loudness	●	○	○	○	○	○	○
	Timbre	●	○	○	○	○	○	○
	Duration	●	○	○	○	○	○	○
	Instrumentation		●	○	○	○	○	○
	Pitch Class							●
RHYTHM	Beat (Pulse)	●	○	○	○	○	○	○
	Tempo	●	○	○	○	○	○	○
	Rhythm Pattern		●	○	○	○	○	○
	Accent		●	○	○	○	○	○
	Melodic Rhythm		●	○	○	○	○	○
	Meter			●	○	○	○	○
	Accelerando			●	○	○	○	○
	Ritardando			●	○	○	○	○
	Simple Meter				●	○	○	○
	Thesis					●	○	○
	Anacrusis					●	○	○
	Syncopation						●	○
	Compound Meter						●	○
	Hemiola							●
	Composite Meter							●
FORM	Introduction	●	○	○	○	○	○	○
	Phrase		●	○	○	○	○	○
	Coda		●	○	○	○	○	○
	Interlude		●	○	○	○	○	○
	Contrast			●	○	○	○	○
	Repetition			●	○	○	○	○
	Recurrence			●	○	○	○	○
	Section			●	○	○	○	○
	Binary (AB)			●	○	○	○	○
	Ternary (ABA)			●	○	○	○	○
	Program Music					●	○	○
	Rondo					●	○	○
	Suite						●	○
	Theme						●	○
	Theme and Variations						●	○
	Overture						●	○
	Absolute Music						●	
	Opera							●
	12-Bar Blues							●
	Improvisation							●
	Cyclical							●
	Aria							●

CONCEPTS		GRADE LEVELS						
		K	1	2	3	4	5	6
MELODY	Chant	●	○	○	○	○	○	○
	Speech Song	●	○	○	○	○	○	○
	Call and Response	●	○	○	○	○	○	○
	Interval (Step, Skip)	●	○	○	○	○	○	○
	Conjunct, Disjunct			●	○	○	○	○
	Contour			●	○	○	○	○
	Legato, Staccato				●	○	○	○
	Phrase				●	○	○	○
	Sequence						●	○
	Blue Notes							●
	Range							●
HARMONY	Simultaneous Tones	●	○	○	○	○	○	○
	Chord		●	○	○	○	○	○
	Chord Progression			●	○	○	○	○
	Tonic Chord					●	○	○
	Chord Root							●
TONALITY	Tonic (Listening)	●	○	○	○	○	○	○
	Tonic (Singing)		●	○	○	○	○	○
	Pentatonic			●	○	○	○	○
	Scale			●	○	○	○	○
	Major, Minor				●	○	○	○
	Key							●
	Key Signature							●
	Diatonic							●
	Chromatic							●
TEXTURE	Accompaniment	●	○	○	○	○	○	○
	Solo		●	○	○	○	○	○
	Unison		●	○	○	○	○	○
	Ostinato			●	○	○	○	○
	Round				●	○	○	○
	Pedal Point (Drone)				●	○	○	○
	Partner Songs					●	○	○
	Monophony					●	○	○
	Homophony					●	○	○
	Polyphony						●	○
	Canon						●	○
	Fugue							●
	Countermelody							●
	Imitation							●
	Antiphony							●
	Descant							●
	Solo							●
	Duet							●
	Trio							●

Lessons 4 and 7 include optional activities for students who have not had experience playing ukulele and recorder. If your students play these instruments, you may use the activities for review or omit them.

Some lessons include WORKSHEETS to be completed by students. The Worksheets are in the Appendix of this teacher text and may be duplicated. The Worksheets and the Student Objectives together provide a means of monitoring student progress.

A minimum program has been provided for schools that have limited time for instruction in music. The minimum program includes those lessons that ensure the continuing development of performance skills and conceptual understanding. Of the forty-six lessons in this book, the following sixteen lessons are recommended for exclusion in the minimum program:

Lessons 12, 14, 17, 19, 20, 23, 24, 28, 32, 34, 38, 39, 40, 41, 43, 44

MAINSTREAMING ACTIVITIES are provided for most of the lessons in this book. These activities are designed to help meet the learning needs of exceptional students who may be in your class. The learning needs are presented in five generalized areas — AUDITORY, VISUAL, PHYSICAL (including perceptual-motor), DEVELOPMENTAL, and EMOTIONAL. The mainstreaming activities reflect adaptation of the regular activities to accommodate these five generalized areas. The areas include the exceptionalities: Hearing Impairment (HI), Specific Learning Disabilities (SLD), Mental Retardation (MR), Multiple Handicaps (MH), Vision Impairment (VI), Orthodepic and Other Health Impairment (OH), Speech Impairment (SI), and Serious Emotional Disturbance (SED). Numbers opposite the mainstreaming activities correspond with the numbers of the regular activities in both the Teacher and Student Texts. You are encouraged to read carefully and reflect on the section in the Appendix titled GENERAL SUGGESTIONS FOR HELPING THE EXCEPTIONAL STUDENT before planning activities for students with learning needs. These suggestions will help you to implement the mainstreaming activities and adapt many of the regular activities to meet the needs of exceptional students.

The APPENDIX of this teacher text includes General Suggestions for Helping the Exceptional Student, Pronunciation Guides, Piano Keyboard, Definitions of the Seven Basic Musical Concepts, Glossary, Ukulele Fingering Chart, and Soprano Recorder Fingering Chart. There is also a CLASSIFIED INDEX and an INDEX OF SONGS.

The Student Text

All lesson pages of the student text are reproduced in this teacher text. You should become familiar with the pages of both texts before presenting a lesson. Since the student pages are reduced in this text, you should keep a student text available for reference unless the smaller print of the reduced pages is no problem.

Evaluation

Evaluation of students should be a daily, ongoing process, because monitoring of student progress is essential to helping students develop new skills and understandings based upon their prior musical experiences. The objectives listed for each lesson are useful in monitoring and assessing progress, but other musical behaviors may be developed during the lessons which are not identified by the objectives. Evaluation, therefore, should be based upon assessment of students in relation to (1) the objectives for each lesson, (2) other musical behaviors you believe should be developed during specific lessons, (3) responses to the Worksheets in the text, and (4) general musical performance (singing, playing instruments, etc.).

Individualization

A major premise of this program is that music should be experienced and studied through participation in many different musicianly roles, all of which require a high degree of individual activity. Since a major goal is to help students discover one or more roles through which they may participate most successfully, you should attend to individual differences, incorporating into your plans procedures that will permit students to progress at their own learning rates. This will become easier as you identify the musical strengths and weaknesses of students and as they develop individual skills as improvisers, composers, performers, listeners, and analysts.

The Musical Performance

In all performance activities you should focus on achieving a musical quality—one with good articulation, balance, and blend. Each requires students to listen carefully and make judgments about ensemble performance (performers sounding together).

Articulation is the execution of sounds (singing, playing instruments) with precision in relation to the established beat. Encourage students to listen and to execute the sounds of the parts they are singing or playing together with others in the ensemble. Taping a performance and inviting students to listen and evaluate its articulation will help them develop more precision and awareness of the need for a well-articulated ensemble sound.

Balance is concerned with (1) the loudness level of each voice or instrument when performing one part, and (2) the loudness level of voices or instruments when performing two or more parts. As students sing in unison, for instance, they should try to sing at one level of loudness, no one sounding louder or softer than the others. In performing several parts, they should learn to determine which part or parts should be heard in the foreground and which should be heard as background. Again, taping a performance and evaluating it for balance will help students become sensitive to the sounds they produce.

Blend is the combination of various musical timbres to produce an overall ensemble sound. As students add instrument sounds or other sounds to a performance, they should try to think about "what sounds good together." For a quiet song like a lullaby, an accompaniment of clashed cymbals does not enhance the performance, but a softly tapped triangle may blend well with the voices. Taping performances and encouraging students to assess the blend of the ensemble sound they produce will help them learn to use valid musical criteria in making judgments.

Pronunciation Guides

Pronunciation guides are included in the Appendix. It is not possible to provide explanations of all sounds in songs of other cultures included in this text, but help from community people who speak the languages fluently will add authenticity to your performances and provide students with a richer cultural experience.

Musical Instruments Needed to Implement Activities

Ukuleles
Recorders
Set of rhythm instruments
Autoharp
Resonator bells

Recordings Needed to Implement Activities

All musical selections included in the lessons are available in recorded form.

1. Cassette tapes of all songs and several instrumental selections:

Code: M 50C Price: $20.00 (2 tapes at $10.00 each)

Distributions: MUSIC PROJECT 1704
Curriculum Research and Development Group
1776 University Avenue
Honolulu, Hawai'i 96822

2. Records may be purchased from music stores. Before purchasing records, check your school inventory to learn if these recordings are already available in your school. The prices listed are approximate and subject to change by publishers without prior notification.

a. No. 067 (3156), MARCHES, Series 1, Bowmar/Noble Publishers Inc. Price: $9.00
b. No. 124, MEET THE INSTRUMENTS, Bowmar/Noble Publishers Inc. Price: record and filmstrips, $30.00; poster pictures, $40.00
c. No. 071 (58), STORIES OF BALLET AND OPERA, Bowmar/Noble Publishers Inc. Price: $9.00
d. No. 077 (64), MINIATURES IN MUSIC, Bowmar/Noble Publishers Inc. Price: $9.00
e. No. 078 (65), MUSIC, USA, Bowmar/Noble Publishers Inc. Price: $9.00
f. No. 091 (76), OVERTURES, Bowmar/Noble Publishers Inc. Price: $9.00

LESSONS

Lesson 1

CONCEPTS

Tonality: Tonic

Rhythm: Meter, Thesis, Anacrusis

Form: Section, Repetition, Binary (AB)

Texture: Unison

STUDENT OBJECTIVES

Demonstrate ability to sing the national and state anthems

Compare two anthems to identify similar and contrasting musical characteristics

ACTIVITIES

1. **SINGING.** Students should sing (or learn to sing) "The Star-Spangled Banner" and "Hawai'i Pono'ī." It is recommended that both anthems be sung periodically during the school year.

2. **COMPARING TWO SONGS.** Use the following questions to involve students in comparing the two anthems if you believe the questions are appropriate for this first lesson.

a. Are the tonic pitches for the two anthems the same? (No. "The Star-Spangled Banner" is A♭ ; "Hawai'i Pono'ī" is F)

b. What is the meter signature for the two anthems? ($\frac{3}{4}$)

c. Which anthem begins with an anacrusis? Which begins on a thesis? ("The Star-Spangled Banner" begins with an anacrusis, or upbeat; "Hawai'i Pono'ī" begins on a thesis, or downbeat)

d. Do both anthems have repeated sections? (Yes)

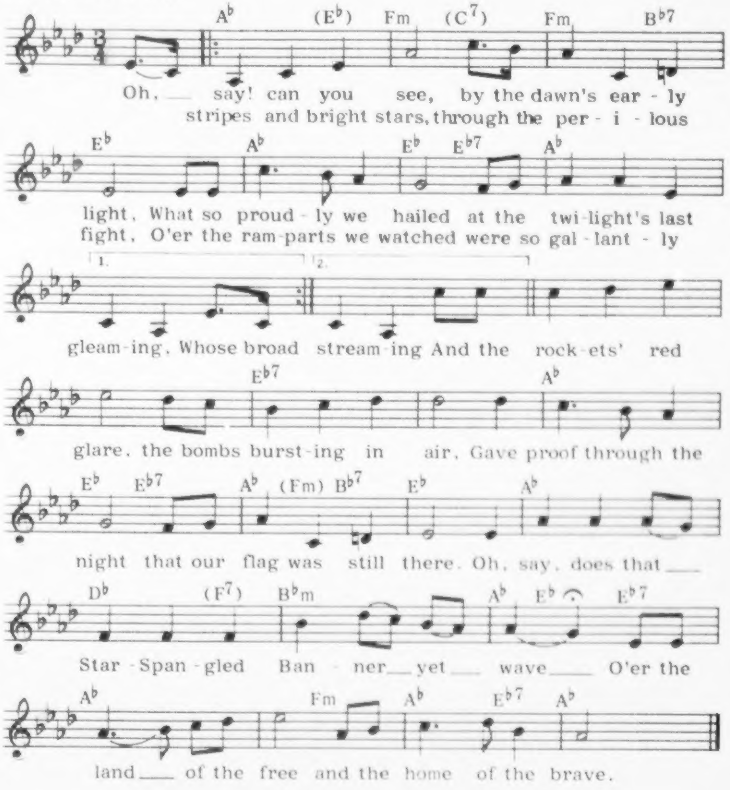
e. Is the form of "Hawai'i Pono'ī" AAB or ABB? (ABB, or AB)

f. Did you sing the two anthems in harmony, or did you sing them in unison? (Unison)

Lesson 1

THE STAR-SPANGLED BANNER

Francis Scott Key

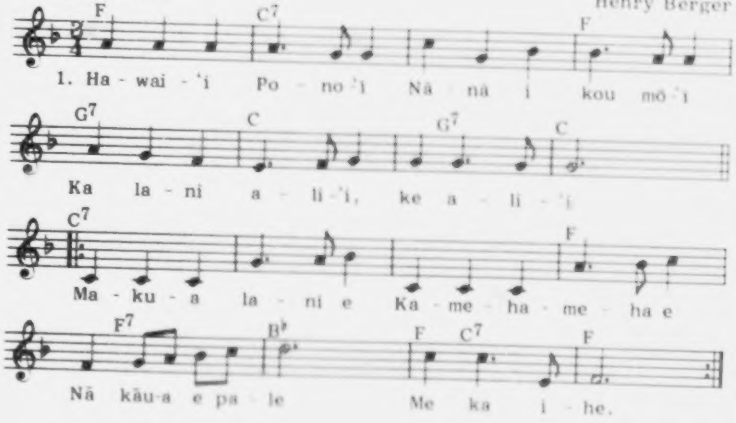

Oh, say! can you see, by the dawn's ear - ly
stripes and bright stars, through the per - i - lous
light, What so proud - ly we hailed at the twi-light's last
fight, O'er the ram-parts we watched were so gal - lant - ly
gleam-ing, Whose broad stream-ing And the rock-ets' red
glare, the bombs burst-ing in air, Gave proof through the
night that our flag was still there. Oh, say, does that
Star - Span - gled Ban - ner yet wave O'er the
land of the free and the home of the brave.

g. What other similar or different musical characteristics do you recognize in the two anthems? (Encourage students to generalize and share perceptions such as: performance tempos, rhythm patterns, note durations, contours of the melodies, etc.)

HAWAI'I PONO'I
(Hawai'i's Own)

King Kaiākaua

Henry Berger


F
C7
F
1. Ha - wai - 'i Po - no 'i Nā - nā i kou mō - 'i
G7
C
G7
C
Ka la - ni a - li - 'i, ke a - li - 'i
C7
F
Ma - ku - a la - ni e Ka - me - ha - me - ha e
F7
B♭
F
C7
F
Nā kāu-a e pa - le Me ka i - he.

1. Hawai'i pono'i
Nānā i kou mō'i
Ka lani ali'i, ke ali'i

Chorus:
Makua lani e
Kamehameha e
Nā kāua e pale
Me ka ihe.

Hawai'i's own
Look to your king
The royal chief, the chief

Chorus:
Royal father
Kamehameha
We will defend
With spears.

2. Hawai'i pono'i
Nānā i nā ali'i
Nā pua muli kou, nā pōki'i.

Hawai'i's own
Look to your chiefs
The children after you, the young.

Reprinted from *Nā Mele o Hawai'i Nei*, collected by Samuel H. Elbert and Noelani Mahoe. Copyright © 1970 by the University of Hawaii Press.

3. Additional verses of "The Star-Spangled Banner" follow.

On the shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream,
'Tis the Star-Spangled Banner, O long may it wave
O'er the land of the free and the home of the brave.

O thus be it ever when free men shall stand
Between their loved homes and the war's desolation!
Blest with vict'ry and peace, may the heaven-rescued land
Praise the power that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our trust,"
And the Star-Spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave

MATERIALS AND EQUIPMENT

Cassette tape player

Cassette tape Side A: No. 1 "The Star-Spangled Banner" (voices with piano accompaniment), No. 2 "The Star-Spangled Banner" (piano accompaniment only), No. 3 "Hawai'i Pono'ī" (voices with piano accompaniment), No. 4 "Hawai'i Pono'ī" (piano accompaniment only)

MAINSTREAMING ACTIVITIES

1. **Developmental, Auditory, Visual, Emotional.** Dwell upon the meaning of the text words and words that might be difficult to articulate. Provide a model of distinct articulation and guide students' rehearsal of word phrases.

Lesson 2

CONCEPTS

Melody: Phrase

Rhythm: Accent, Beat

Texture: Accompaniment

STUDENT OBJECTIVES

Sing a song observing breath signs (’) to demonstrate recognition of phrases

Play an accompaniment pattern to reveal understanding of beat and accent

Locate and explain the meaning of signs and symbols in a musical score

ACTIVITIES

1. **LISTENING, SINGING.** Ask students to listen to the recording of "Eia Mākou" ("here we are"). Teach them to pronounce the Hawaiian words, then to sing the song in Hawaiian and English.

2. **SINGING WITH ACCOMPANIMENT.** Have students sing the song again as written—Hawaiian, then English words. Add an autoharp or ukulele accompaniment.

3. **SINGING, IDENTIFYING PHRASES.** Help students learn to sing the song taking breaths only where the breath signs (’) occur. In this song, the signs mark off phrases (musical sentences). Guide them to recognize that there are four phrases in the song, or eight phrases when including both verses.

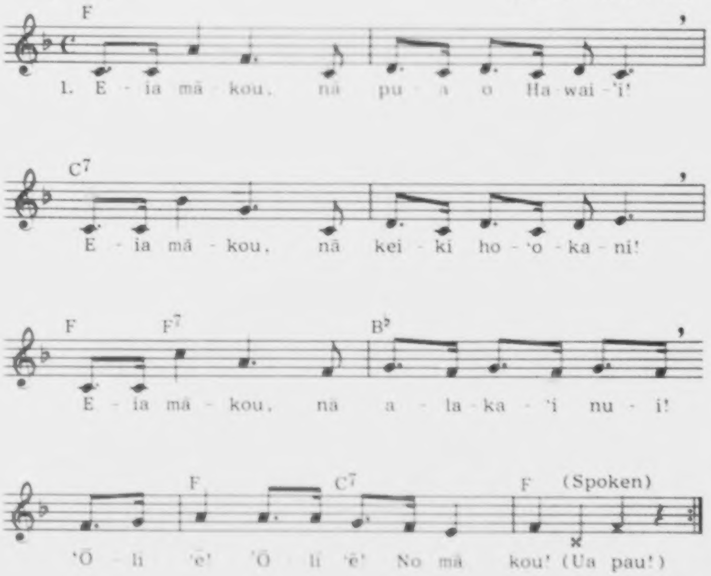
4. **SINGING WITH ACCOMPANIMENT.** Teach students the tapping pattern in their texts while counting aloud 1-2-3-4. After learning the pattern, they should perform it while singing the song.

Lesson 2

EIA MĀKOU

Me ka hau'oli (With happiness)
♩ = 132

Music and lyrics by
Kamuela Ka'ahanui


F
C7
F
F7
B♭
F
C7
F
(Spoken)
1. E - ia mā - kou, nā pu - a o Ha - wai - 'i!
E - ia mā - kou, nā kei - ki ho - 'o - ka - ni!
E - ia mā - kou, nā a - la - ka - 'i nu - i!
'Ō - li 'ē! 'Ō - li 'ē! No mā - kou! (Ua pau!)

2. Oh! Here we are, the children of Hawai'i!
Oh! Here we are, the merry music makers!
Oh! Here we are, the leaders of tomorrow!
Come along, and join in our song! (All pau!)

'Eia Mākou' by Kamuela Ka'ahanui © Copyright 1980 Kamuela Kahekenkalei-hōkū Ka'ahanui. Used by permission of Samuel L. Ka'ahanui Jr.

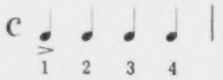
After Listening to the Recording of "Eia Mākou" . . .

1. Learn to pronounce the Hawaiian words, then sing the song in Hawaiian and English.

2. Sing the song again in Hawaiian and English with autoharp or ukulele accompaniment.

3. Look at the music and find the ' signs. These signs tell you where to take a breath. They also help you identify the phrases in the song. How many phrases does the song have?

4. Count aloud 1-2-3-4 while tapping your thighs. Accent the first of each four beats as follows.



The accented first beat should be heavier, or louder, than the others. Sing the song while tapping this pattern on your thighs.

6. **SINGING, LOCATING AND UNDERSTANDING SIGNS.** Teach students to sing "What's More American?" Then help them locate the following signs and understand their meanings.

A. ‖: :‖ repeat the music from ‖: to :‖

B. 1. 2. first and second endings; the first time, sing the first ending and repeat; the second time, skip over the first ending and sing the second ending.

C. 𝄋 *dal segno*; a sign indicating where to return for a repeat.

D. *D. S. al Fine* (pronounced "fee'nay") return to the *D. S.* sign (𝄋) and continue to the *Fine*.

7. **UNDERSTANDING FUNCTION OF CHORD SYMBOLS.** Point out the chord symbols in the music (C, G, C^7, F, G^7, etc.). Demonstrate how the autoharp or ukulele player follows the symbols to strum an accompaniment for the song. Have them sing the song with accompaniment.

8. **REFLECTING ON TEXT OF SONG.** Ask students to name the American things mentioned in the song. Encourage them to name other things not included that are of American origin.

MATERIALS AND EQUIPMENT

Autoharp or ukulele
Cassette tape player
Cassette tape Side A: No. 5 "Eia Mākou," No. 6 "What's More American?"

MAINSTREAMING ACTIVITIES

3. **Visual, Developmental, Auditory.** Explain the location of breath signs, using enlarged sign or Brailled card as visual aid. Assist students in finding the signs in the music.

3. **Visual, Auditory.** Help students move arms in a horizontal arc that represents the duration of a phrase. Tell them not to breathe again until the arm (and thus the phrase) comes to rest.

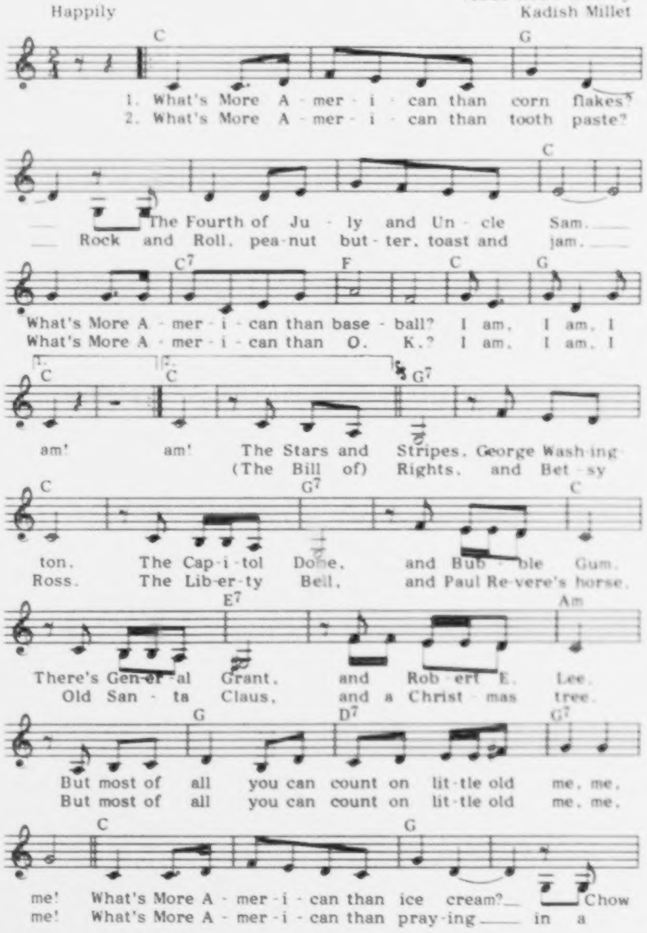
4. **All Areas.** Continue the tapping until most join in. Physically guide movements until the child performs independently. State directions aloud for visually impaired students. Let students choose whether to sing or tap if they cannot do both.

6. **Visual, Developmental, Auditory.** Point and provide oral instructions during the music to help students locate and follow signs.

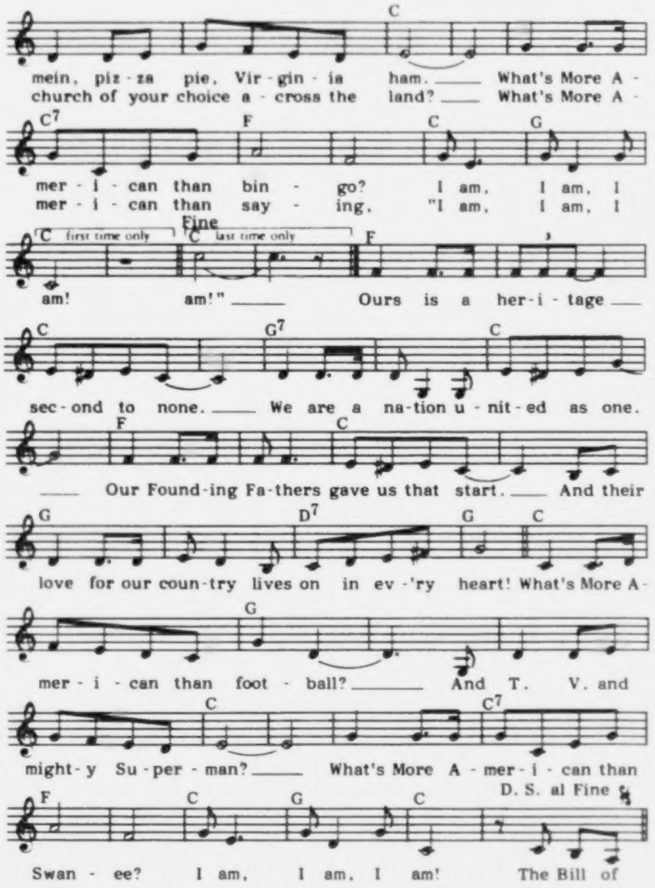
7. **Visual.** Guide students in tactile exploration of the autoharp to help identify it, to understand better how it makes its sounds, and how to play it.

WHAT'S MORE AMERICAN?

Words and Music by
Kadish Millet


Happily
C G
1. What's More A - mer - i - can than corn flakes?
2. What's More A - mer - i - can than tooth paste?
C
The Fourth of Ju - ly and Un - cle Sam.
Rock and Roll, pea-nut but - ter, toast and jam.
C7 F C G
What's More A - mer - i - can than base - ball? I am, I am, I
What's More A - mer - i - can than O. K.? I am, I am, I
1. C 2. C G7
am! am! The Stars and Stripes, George Wash-ing-
(The Bill of) Rights, and Bet - sy
C G7 C
ton. The Cap-i-tol Dome, and Bub - ble Gum.
Ross. The Lib-er-ty Bell, and Paul Re-vere's horse.
E7 Am
There's Gen-er-al Grant, and Rob - ert E. Lee.
Old San - ta Claus, and a Christ - mas tree.
G D7 G7
But most of all you can count on lit-tle old me, me,
But most of all you can count on lit-tle old me, me,
C G
me! What's More A - mer - i - can than ice cream? Chow
me! What's More A - mer - i - can than pray-ing in a

5


C
mein, piz - za pie, Vir - gin - ia ham. What's More A -
church of your choice a - cross the land? What's More A -
C7 F C G
mer - i - can than bin - go? I am, I am, I
mer - i - can than say - ing, "I am, I am, I
C first time only
Fine
C last time only
F
am! am!" Ours is a her - i - tage
C G7 C
sec - ond to none. We are a na - tion u - nit - ed as one.
F C
Our Found - ing Fa - thers gave us that start. And their
G D7 G C
love for our coun - try lives on in ev - 'ry heart! What's More A -
G
mer - i - can than foot - ball? And T. V. and
C C7
might - y Su - per - man? What's More A - mer - i - can than
D. S. al Fine
F C G C
Swan - ee? I am, I am, I am! The Bill of

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After Learning to Sing "What's More American?" . . .

6. Locate these signs in the music. Learn what they mean.

A. 𝄆 𝄇

B. ⌐1‾‾‾‾‾¬ ⌐2‾‾‾‾‾¬

C. 𝄋

D. *D. S. al Fine*

7. Locate the symbols in the music that an autoharp player will follow to strum the correct chords.

8. Name the American things mentioned in the song. What other things can you think of that are American?

Lesson 3

CONCEPTS

Rhythm: Beat, Accent, Meter, Rhythm Pattern, Duration

Melody: Contour

STUDENT OBJECTIVES

Sing, step to the beat, and play an autoharp accompaniment to show recognition of accent and meter

Explain the meaning of *D. C. al Fine*

Differentiate between 𝄵 and $\frac{4}{4}$ meters

Locate rhythm patterns in a musical score and count aloud their note durations

Trace the contour of a song's melody; match graphic representations of contour with notation of a song

ACTIVITIES

1. **SINGING, STEPPING TO THE BEAT.** Teach students to sing the melody of "This Land is Your Land." Explain that the composer of the song, Woody Guthrie, is a well-known American folk singer. He travelled throughout America listening to the songs people were singing, and composed hundreds of songs to express his own feelings about the lives of the people and country he loved.

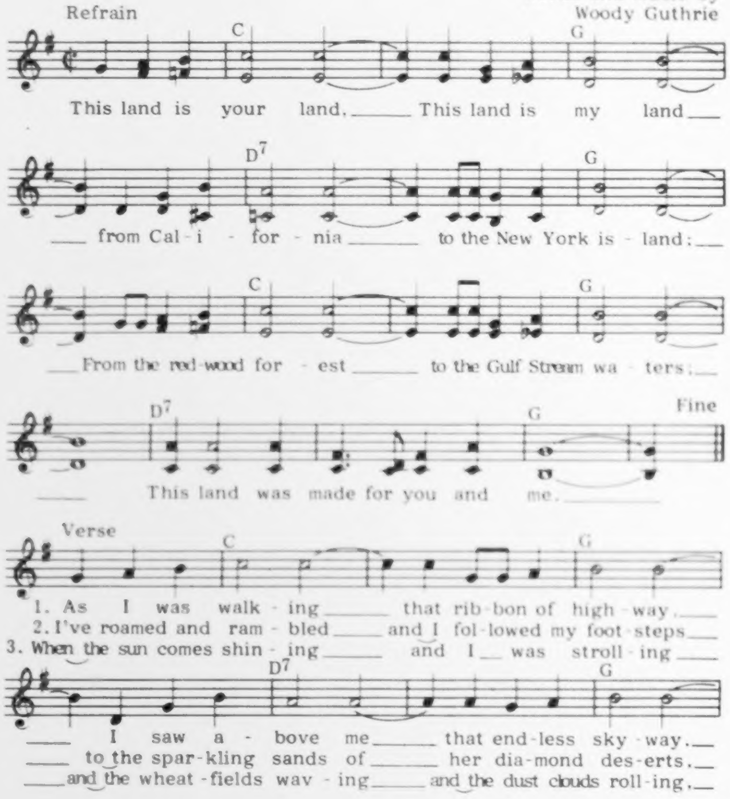
Have students sing the song while remaining in place and stepping to the beat. (Should stepping to the beat be inappropriate, students could tap their knuckles on desk tops as a substitute.)

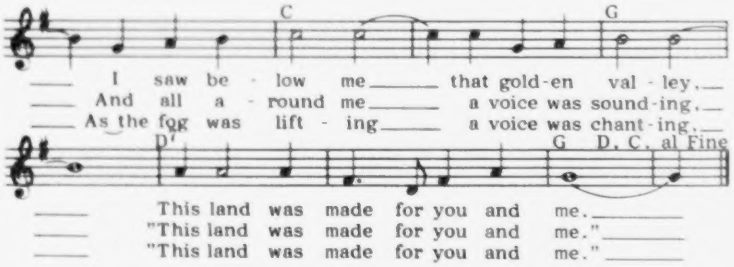
Steps on the left foot ($\overset{/}{\text{L}}$) should be stronger, or accented. Steps on the right foot ($\overset{/}{\text{R}}$) weaker. Following is the stepping pattern. Note that there is an "L" before the beginning upbeat "This land is . . ." etc.

Lesson 3

THIS LAND IS YOUR LAND

Words and Music by
Woody Guthrie


Refrain
C
G
This land is your land, This land is my land
D7
G
from Cal - i - for - nia to the New York is - land;
C
G
From the red-wood for - est to the Gulf Stream wa - ters;
D7
G
Fine
This land was made for you and me.
Verse
C
G
1. As I was walk - ing that rib-bon of high - way,
2. I've roamed and ram - bled and I fol-lowed my foot-steps
3. When the sun comes shin - ing and I was stroll - ing
D7
G
I saw a - bove me that end-less sky - way,
to the spar-kling sands of her dia-mond des-erts,
and the wheat-fields wav - ing and the dust clouds roll-ing,


C
G
I saw be - low me that gold-en val - ley,
And all a - round me a voice was sound-ing,
As the fog was lift - ing a voice was chant-ing,
D7
G D. C. al Fine
This land was made for you and me.
"This land was made for you and me."
"This land was made for you and me."

"This Land is Your Land," words and music by Woody Guthrie TRO ©Copyright 1956, 1958 and 1970 Ludlow Music, Inc., New York, N.Y. Used by permission

After Learning to Sing "This Land is Your Land"...

1. Sing the song while stepping to the beat (or tapping knuckles on desk tops). Steps on the left foot should be stronger, or accented. Steps on the right foot, weaker. Starting with your left foot, step two measures as an introduction before beginning the song.

2. Take turns strumming an accompaniment on autoharp to the song. Make stronger strums for the left foot steps (or knuckle taps), weaker strums for the right foot steps.

	/ /	/ /
Introduction	L R	L R

	/ /	/ /	/ /	/ /	
	L R	L R	L R	L R	
Refrain	This land is	your land	this land is	my land	etc.
Verse	As I was	walk - ing	that ribbon of	high - way	etc.

2. **SINGING, STEPPING, PLAYING ACCOMPANIMENT.** Have students take turns strumming an autoharp accompaniment to the song. They should be given a few moments to locate the C, G, and D^7 chord buttons; then help them learn to follow the chord symbols in the music. They are to play stronger strums on the left foot steps, weaker strums on the right foot steps.

3. **UNDERSTANDING ₵ METER, PERFORMING RHYTHM PATTERNS.** Explain the meaning of ₵ as presented in the student text. Then guide them in performing Example 1. They should count the patterns aloud, but "whisper" the numbers and words contained in parentheses. Focus their attention on the ties that connect some note durations.

4. **ANALYZING FOR RHYTHM PATTERNS.** Guide students to locate in the Refrain and Verse (one verse only, disregard the *D. C. al Fine* sign) the number of times each of the rhythm patterns in Example 2 occur. The answers are: A, eight times; B, three times; C, two times.

5. **UNDERSTANDING *D. C. AL FINE*.** Have students locate the *D. C. al Fine* sign in the music. Explain that *D. C.* is an abbreviation for *da capo* which means return to the beginning and continue until the *Fine* sign. Also explain how this sign is different from the *D. S. al Fine* sign in Lesson 2 which means to return to the sign (𝄋) rather than to the beginning, and continue to the *Fine* sign.

6. **READING REPEAT SIGNS.** Ask students to look at the notation for "You Are Music" and learn to read the repeat signs. They should refer to Lesson 2 if necessary. Note that there are two repeated sections, each with a first and second ending.

7. **SINGING.** Teach students to sing "You Are Music."

8. **UNDERSTANDING $\frac{4}{4}$ METER.** Point out that the meter signature for this song is $\frac{4}{4}$. This differs from "This Land is Your Land" in that the beats are grouped in fours rather than in twos. The top number indicates that there are four beats to the measure; the bottom number that the ♩ represents the beat.

9. **SINGING, TRACING AND IDENTIFYING CONTOUR.** Ask students to sing the melody while tracing its contour. Then ask them to locate in the music parts that correspond with the contours shown in their texts. Answers are:

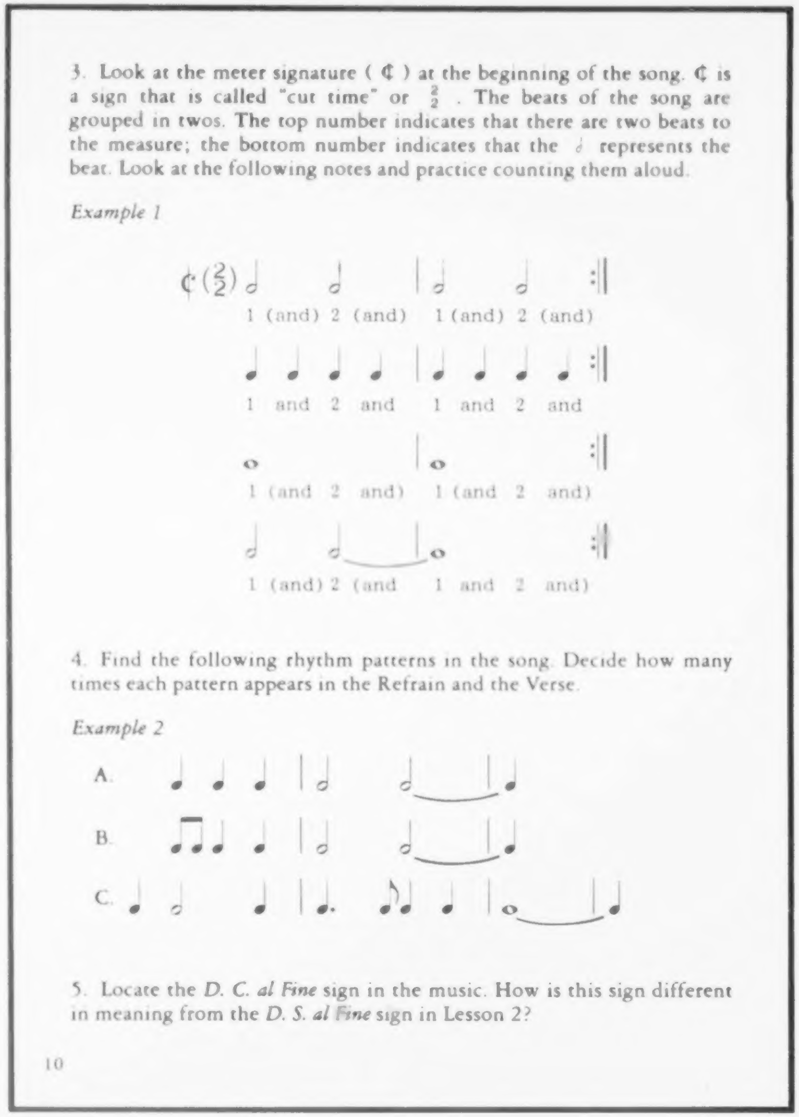
A. "you are music"
B. "every breath you take becomes a song"
C. "let everything about you sing along"
"for you are all it takes to make a song"
D. "sounds around you cover up your own"

MATERIALS AND EQUIPMENT

Autoharp
Cassette tape player
Cassette tape Side A: No. 7 "This Land is Your Land," No. 8 "You Are Music"

MAINSTREAMING ACTIVITIES

1. **Physical.** Replace foot movement with hands, or ask another student to physically assist in movement of legs.



3. Look at the meter signature (¢) at the beginning of the song. ¢ is a sign that is called "cut time" or $\frac{2}{2}$. The beats of the song are grouped in twos. The top number indicates that there are two beats to the measure; the bottom number indicates that the 𝅗𝅥 represents the beat. Look at the following notes and practice counting them aloud.

Example 1

¢ (2/2)
1 (and) 2 (and) 1 (and) 2 (and)
1 and 2 and 1 and 2 and
1 (and 2 and) 1 (and 2 and)
1 (and) 2 (and 1 and 2 and)

4. Find the following rhythm patterns in the song. Decide how many times each pattern appears in the Refrain and the Verse.

Example 2

5. Locate the *D. C. al Fine* sign in the music. How is this sign different in meaning from the *D. S. al Fine* sign in Lesson 2?

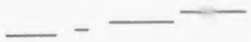
6. Look at "You Are Music" and learn to read the repeat signs. Refer to Lesson 2 if necessary.

7. Learn to sing "You Are Music."

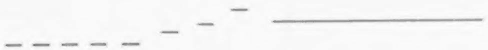
8. Is the meter signature for "You Are Music" the same as for "This Land is Your Land"? If not, explain how they are different.

9. Sing the song again and use your hand to trace the contour of the melody. Then find the parts of the song that correspond with the following contours.

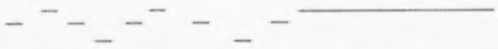
A.



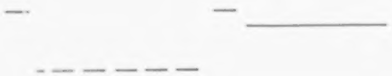
B.



C.



D.

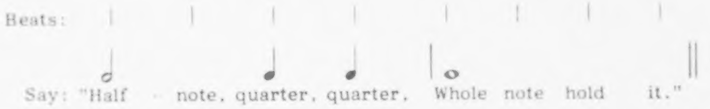


1. **Auditory.** Play the beat on a drum and/or step to the beat where students can see your movement. If these are insufficient, try tapping on student's shoulder to the beat.

2. **Visual.** Label autoharp chords with large or Brailled letters.

2. **Physical.** Experiment with devices that can facilitate motions: slit dowell pick, a pick strap, a spiral finger pick, a pick glove. If these do not suffice, talk to a physical therapist for further guidance.

3. and 4. **Visual.** Provide large or Brailled examples. In addition to "counting out" Example 1, enunciate the note names in rhythm such as:

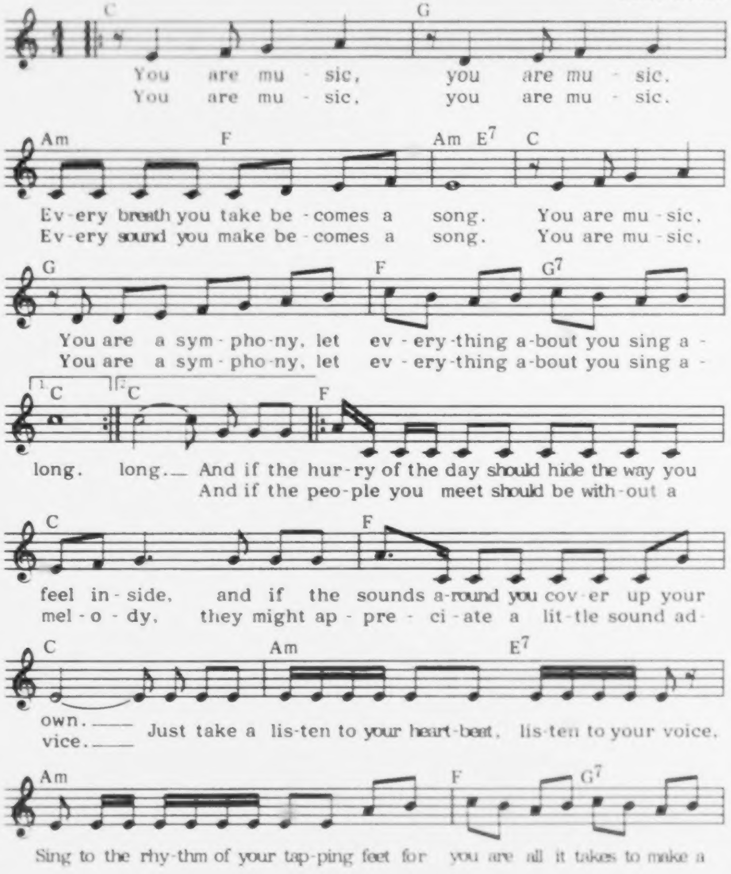


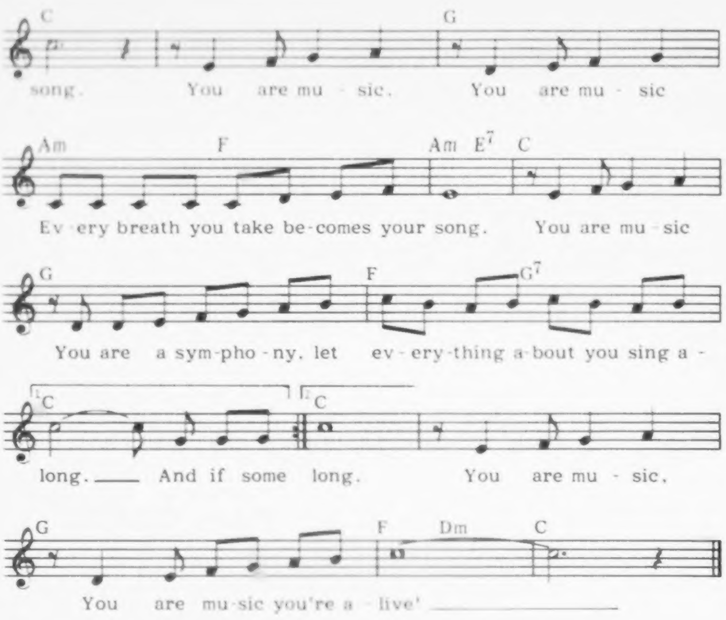
7. **Visual, Developmental.** Provide numerous chances to hear the words.

9. **Visual, Developmental, Physical.** Physically assist students to trace the melodic contour.

YOU ARE MUSIC

Julie Grier


C G Am F Am E7 C G F G7 C F C F C Am E7 Am F G7
You are mu - sic, you are mu - sic.
You are mu - sic, you are mu - sic.
Ev-ery breath you take be - comes a song. You are mu - sic,
Ev-ery sound you make be - comes a song. You are mu - sic,
You are a sym - pho-ny, let ev - ery-thing a-bout you sing a -
You are a sym - pho-ny, let ev - ery-thing a-bout you sing a -
long. long.__ And if the hur-ry of the day should hide the way you
And if the peo-ple you meet should be with-out a
feel in - side, and if the sounds a-round you cov-er up your
mel - o - dy, they might ap - pre - ci - ate a lit-tle sound ad -
own.___ Just take a lis-ten to your heart-beat, lis-ten to your voice.
vice.___
Sing to the rhy-thm of your tap-ping feet for you are all it takes to make a


C G Am F Am E7 C G F G7 C C G F Dm C
song. You are mu - sic. You are mu - sic
Ev-ery breath you take be-comes your song. You are mu - sic
You are a sym-pho-ny, let ev-ery-thing a-bout you sing a -
long.___ And if some long. You are mu - sic,
You are mu-sic you're a - live!___

"You Are Music" by Julie Grier. Used by permission.

Lesson 4

LET'S PLAY THE UKULELE!

1. **BACKGROUND.** The Portuguese brought some musical instruments to Hawai'i in 1879. One of the instruments they brought changed through the years and became known as the ukulele (ōō-koo-lay-lay). *Uku*, in the Hawaiian language, means "flea," and *lele* means "jumping." This name was probably derived from the strumming and picking techniques used to play the instrument.

2. **HOLDING THE UKULELE**

- Hold the ukulele close to your body with your right arm. The strings should face away from you.
- Rest the neck of the ukulele between your thumb and first finger of your left hand.
- Keep your left hand thumb on the back of the neck.
- Bring your wrist up and forward so fingers will curve. Do not bend the wrist backward.
- Position your left elbow so it will not stick out at a sharp angle, or press too closely to your body.

3. **TUNING.** Use resonator bells, the piano, or a pitch pipe to tune the strings of the ukulele. The ukulele strings are tuned to the pitches shown in Example 3.

Lesson 4

CONCEPTS

Tone: Pitch

Harmony: Chord (C, F, Am, C^7), Chord Progression

Form: Introduction, Coda

Texture: Accompaniment, Partner Songs

Rhythm: Beat, Melodic Rhythm

Tonality: Key

STUDENT OBJECTIVES

Differentiate aurally between the pitches of the four ukulele strings

Strum the C, F, Am, and C^7 chords to the beat and melodic rhythm of selected songs

Play ukulele accompaniments for song introductions and codas

Identify chord progressions and keys of songs

Explain why some songs can be performed as partner songs

ACTIVITIES

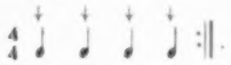
If your students are already skilled in playing ukulele, you may want to omit this lesson or use some of its procedures for review purposes. Be certain that the ukuleles are tuned before students begin strumming chords. Use experienced students or another teacher to help tune the ukuleles if necessary.

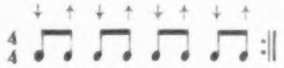
1. **LEARNING ABOUT THE UKULELE.** Review with students the background of the ukulele. You may want to have students find additional information from the library or another source and give a report to the class.

2. **HOLDING THE UKULELE.** Review with students how to hold the ukulele.

3. **TUNING, RECOGNIZING UKULELE STRINGS BY SOUND.** When appropriate, help students learn to tune the ukulele strings. They also should learn to identify the four open strings by sound. Pick the strings one by one from the back of the room; ask students to name the strings as they are picked. Repeat this drill on other days as needed.

4. **FINGERING THE C CHORD.** As students develop playing skills, check that each is holding the ukulele properly and fingering accurately. Fingers should press only the strings required to play the chords. If the tone is not resonant, ask students to pluck one string at a time and check that the left hand fingers are depressing the right strings firmly behind the frets without touching other strings.

5. **STRUMMING THE C CHORD.** Have students first strum in a downward motion . They should then change to an alternating down and up motion.

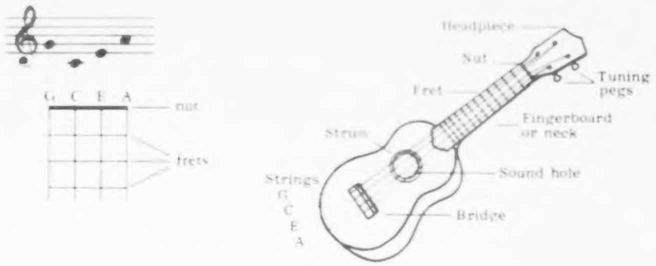


6. **STRUMMING AND SINGING.** Establish a beat by counting aloud 1-2-1-2 before students begin strumming the introduction for "Row, Row, Row Your Boat." If they have difficulty singing while strumming to the beat, divide the class into two groups (singers, ukulele players). Have them exchange roles until they develop the skills required to do both operations.

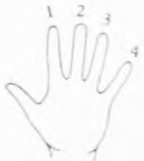
7. **FINGERING AND STRUMMING THE F CHORD.** Help students learn to play the F major chord. Have them practice strumming the chord with the down and up motion used for the C chord.

8. **STRUMMING AND SINGING.** Ask students to strum the F chord and sing "Are You Sleeping?" from memory, using the form Introduction-Song-Coda.

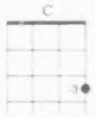
Example 3



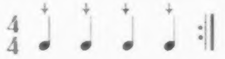
4. Look at the photograph and learn the numbers for your left hand fingers. Then look at Example 4. Learn to play the C major chord by pressing the 3rd finger of your left hand before the 3rd fret of the A string.



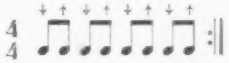
Example 4



5. **STRUMMING.** Use the nail of your right index finger to strum the strings. Relax your hand and use only downward strokes

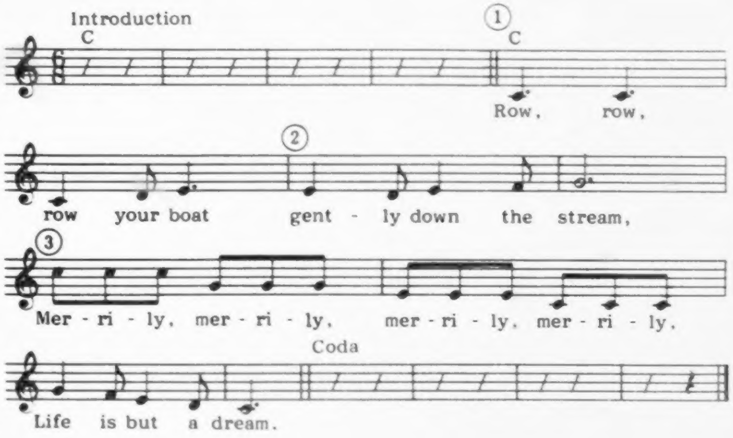


Then learn to strum a down and up motion



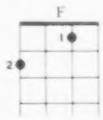
6. Strum the C major chord 8 times as an introduction to "Row, Row, Row Your Boat." Continue strumming as you sing and strum seven more times as a coda, or ending, after you finish singing. The sign / = one strum.

ROW, ROW, ROW YOUR BOAT


Introduction
C
①
C
Row, row,
②
row your boat gent - ly down the stream,
③
Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,
Coda
Life is but a dream.

7. Look at Example 5. Learn to play the F major chord by pressing the 1st finger before the 1st fret of the E string, and the 2nd finger before the 2nd fret of the G string. Be certain to strum all four strings. Do not let the 1st and 2nd fingers touch the other strings.

Example 5



9. **STRUMMING CHORD CHANGES.** To help students develop skill in changing chords, write the names of chords on the chalkboard or flash cards, and have them strum the chord you indicate. Gradually reduce the number of strums played for each chord. Strumming exercises of this type could be used for warm-up each time students play the ukulele. Use this procedure for the C and F chords as outlined in the student text.

10. **SINGING, STRUMMING WHILE READING CHORD SYMBOLS.** Teach students to sing "Kookaburra." Then explain that the order in which chords are heard in a song is called "chord progression." The chord progression for "Kookaburra" is C-F-C-F-C-F-C-F-C. When performed as a round, this chord progression is repeated until the end of the round.

11. **FINGERING AND STRUMMING THE A MINOR CHORD.** Teach students to play the A minor chord. Then help them learn to sing "Canoe Song," using the form of Introduction-Song-Coda as indicated in the score. Have them accompany their singing two different ways: (1) strum on the beat, and (2) strum to the rhythm of the melody (melodic rhythm).

12. **SINGING, STRUMMING AN ACCOMPANIMENT.** Teach students to sing "Sing Together" using only the F major chord to accompany their singing.

13. **FINGERING AND STRUMMING THE C^7 CHORD.** Help students learn to play the C^7 chord. They should practice strumming with the down and up motion used earlier for the C chord.

14. **STRUMMING CHORD CHANGES.** Follow the procedure in No. 9 above to help students practice strumming the F and C^7 chords.

15. **SINGING, STRUMMING AN ACCOMPANIMENT.** Have students sing and strum an accompaniment to "Sing Together" following the chord symbols.

16. **MEMORIZING A CHORD PROGRESSION.** Help students learn to memorize and play the chord progression in Example 8. Have them practice playing the progression at different tempos.

17. **SINGING, PLAYING ACCOMPANIMENT FROM MEMORY.** Teach students to sing "Pawpaw Patch" using the chord progression they memorized in Example 8. Explain that "pawpaw" is a common name for "papaya" in other parts of the world.

18. **SINGING, PLAYING ACCOMPANIMENT FROM MEMORY.** Teach students to sing "Michael Finnigin" using the chord progression they memorized in Example 8.

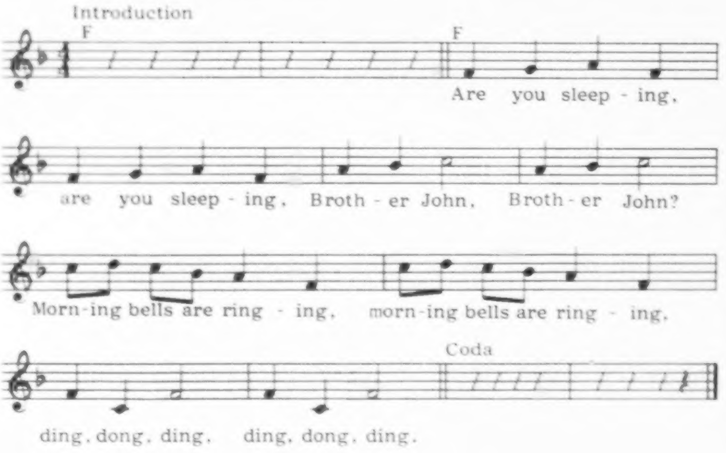
19. **SINGING AND ACCOMPANYING PARTNER SONGS.** Divide students into two groups and have them sing "Michael Finnigin" and "Pawpaw Patch" as partner songs. They should use the chord progression they memorized in Example 8. Explain that these two songs may be sung together because they have the same chord progression, the same number of measures, and both are in simple rather than compound meter. There is a "pick-up" note that begins "Michael Finnigin," which occurs one beat before "Pawpaw Patch" is begun. Also, the last word ("beginigin") of each verse in "Michael Finnigin" will need to be eliminated. Other partner songs they could perform are:

"Skip to My Lou," "Bow Belinda," and "Rock-a My Soul"
"When the Saints Go Marching In" and "Swing Low, Sweet Chariot"
"My Home in Montana" and "Home on the Range"
"This Train" and "Little David Play on Your Harp"

20. **IDENTIFYING KEYS OF SONGS.** Ask students to look at the music for "Row, Row, Row Your Boat" and identify the first and last chord. Since the C chord is used throughout, the song is in the key of C. Follow this procedure to help them identify the keys of other songs.

8. Sing "Are You Sleeping?" from memory while strumming the F chord. Use the form Introduction-Song-Coda as in No. 6.

ARE YOU SLEEPING?


Introduction
F
F
Are you sleep - ing,
are you sleep - ing, Broth - er John, Broth - er John?
Morn - ing bells are ring - ing, morn - ing bells are ring - ing,
Coda
ding, dong, ding, ding, dong, ding.

9. Practice the following chord change exercise. Keep a steady beat and . . .

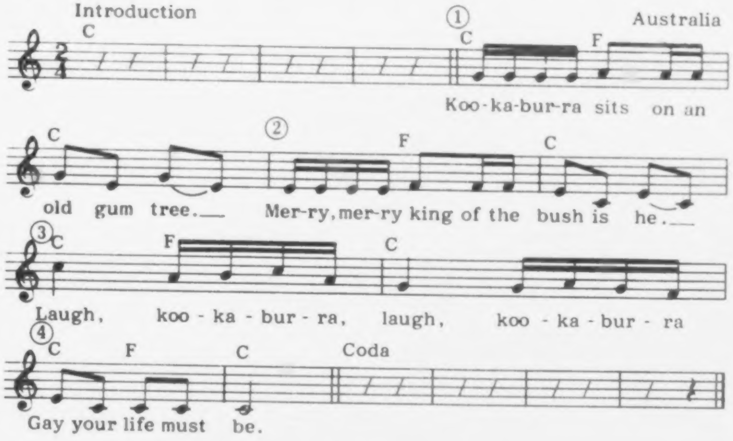
Strum 8 times on the C chord, 8 times on the F chord
Strum 7 times on the C chord, 7 times on the F chord
Strum 6 times on the C chord, 6 times on the F chord
Strum 5, 4, 3, 2, 1, finally continuing to change between the chords after each strum.

10. Learn to sing "Kookaburra." Then strum an accompaniment by following the chord symbols above the music. Sing the song while strumming using the form Introduction-Song-Coda.

KOOKABURRA

M. Sinclair

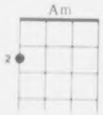
Australia


Introduction
C
①
C
F
Koo-ka-bur-ra sits on an
C
②
F
C
old gum tree.__ Mer-ry, mer-ry king of the bush is he.__
③
C
F
C
Laugh, koo - ka - bur - ra, laugh, koo - ka - bur - ra
④
C
F
C
Coda
Gay your life must be.

"Kookaburra" by Janet E. Tobitt. Used by permission of Plymouth Music Co., Inc.

11. Look at Example 6. Learn to play the A minor chord by pressing the 2nd finger of the left hand before the 2nd fret of the G string. Then learn to sing and strum an accompaniment for "Canoe Song."

Example 6



"Are You Sleeping?" (F)
"Kookaburra" (F)
"Canoe Song" (Am)
"Sing Together" (F)
"Pawpaw Patch" (F)
"Michael Finnigin" (F)

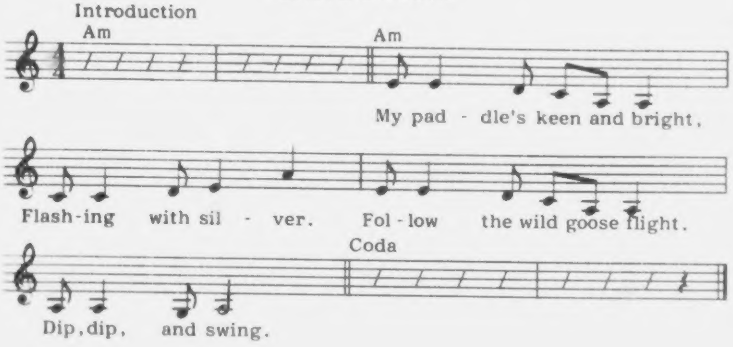
MATERIALS AND EQUIPMENT

Ukuleles

Cassette tape player

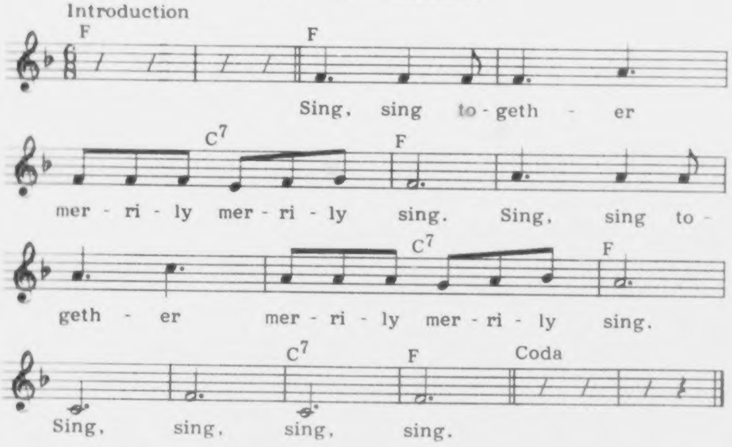
Cassette tape Side A: No. 9 "Row, Row, Row Your Boat," No. 10 "Are You Sleeping?," No. 11 "Kookaburra," No. 12 "Canoe Song," No. 13 "Sing Together," No. 14 "Pawpaw Patch," No. 15 "Michael Finnigin"

CANOE SONG


Introduction
Am
Am
My pad - dle's keen and bright,
Flash-ing with sil - ver. Fol - low the wild goose flight.
Coda
Dip, dip, and swing.

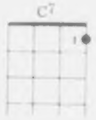
12. Learn to sing "Sing Together." Then accompany your singing using only the F major chord.

SING TOGETHER


Introduction
F
F
Sing, sing to - geth - er
C7
F
mer - ri - ly mer - ri - ly sing. Sing, sing to -
C7
F
geth - er mer - ri - ly mer - ri - ly sing.
C7
F
Coda
Sing, sing, sing, sing.

13. Look at Example 7. Learn to play the C^7 chord by pressing the 1st finger before the 1st fret of the A string. Be sure to strum all four strings.

Example 7

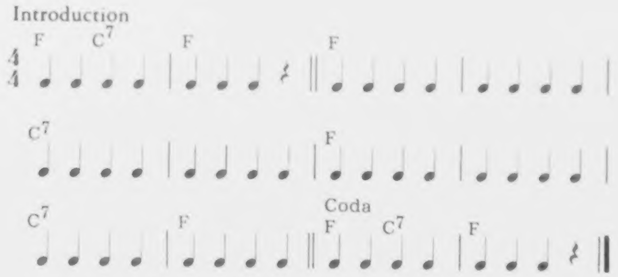


14. Practice the chord change exercise in No. 9 using the F and C^7 chords.

15. Sing and strum an accompaniment for "Sing Together" following the chord symbols.

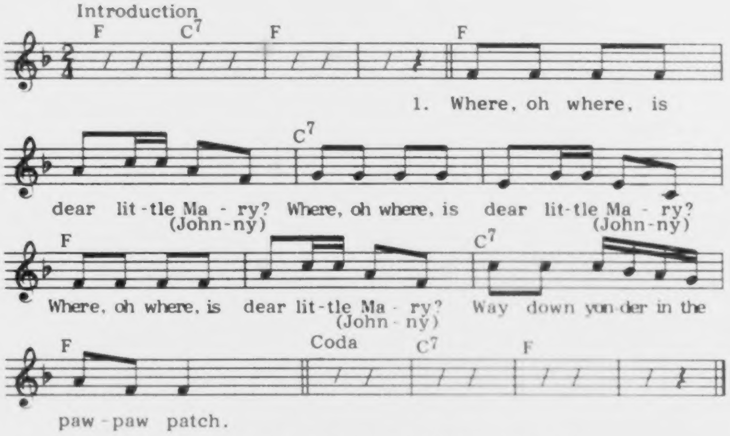
16. Practice the chord progression in Example 8 until you have it memorized. ♩ = 1 strum; 𝄽 = rest for 1 beat.

Example 8


Introduction
F
C7
F
F
C7
F
C7
F
Coda
F
C7
F

17. Learn to sing "Pawpaw Patch." Use the chord progression you memorized in Example 8.

PAWPAW PATCH


Introduction
F C7 F F
1. Where, oh where, is
dear lit-tle Ma - ry? Where, oh where, is dear lit-tle Ma - ry?
(John-ny) (John-ny)
Where, oh where, is dear lit-tle Ma - ry? Way down yon-der in the
(John - ny)
paw - paw patch.
Coda
C7
F

2. Come on boys (girls), let's go and find her (him), etc.

3. Picking pawpaws, filling her (his) pockets, etc.

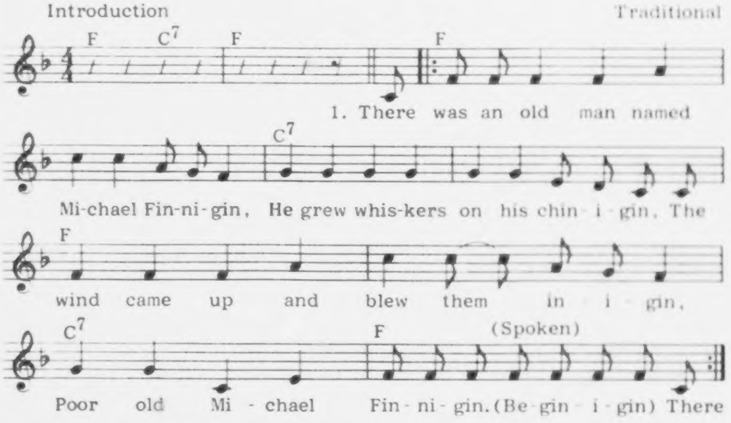
18. Learn to sing "Michael Finnigin." Use the chord progression you memorized in Example 8 to accompany your singing.

19. Divide into two groups to sing "Michael Finnigin" and "Pawpaw Patch" together as partner songs. Use the chord progression in Example 8 to accompany your singing.

20. The songs in this lesson began and ended on chords that name the keys of the songs. Look at the music and name the key for each song.

MICHAEL FINNIGIN

Traditional


Introduction
F C7 F F
1. There was an old man named
C7
Mi-chael Fin-ni-gin, He grew whis-kers on his chin - i - gin, The
F
wind came up and blew them in - i - gin,
C7 F (Spoken)
Poor old Mi - chael Fin - ni - gin. (Be - gin - i - gin) There

2. There was an old man named Michael Finnigin,
He went fishing with a pinigin,
Caught a whale that jumped back inigin,
Poor old Michael Finnigin. (Beginigin)

3. There was an old man named Michael Finnigin,
Tried to play the violinigin,
He forgot and had to beginigin,
Poor old Michael Finnigin. (Beginigin)

4. There was an old man named Michael Finnigin,
Had a wife called Mrs. Finnigin.
She chased him out, then chased him inigin,
Poor old Michael Finnigin. (Beginigin)

5. There was an old man named Michael Finnigin,
Sneaked home late past Mrs. Finnigin,
She cried out, "Where have you binigin?"
Poor old Catherine Finnigin. (Beginigin)

6. There was an old man named Michael Finnigin,
Had a daughter Catherinigin,
Got her a job as a manikinigin,
Pretty Catherine Finnigin. (Beginigin)

7. There was an old man named Michael Finnigin,
Built a house of stone and tinigin,
Down came the wind and blew it inigin,
Poor old Michael Finnigin. (Beginigin)

8. There was an old man named Michael Finnigin,
He got fat and then got thinigin,
Ran a race but could not winigin,
Poor old Michael Finnigin. (Beginigin)

9. There was an old man named Michael Finnigin,
Went to the river and then fell inigin.
He climbed out with a silly grinigin,
Poor old Michael Finnigin. (Beginigin)

10. This is the song of Michael Finnigin,
Sing it all day through thick and thinigin.
When you get through, just start right inigin,
The song of Michael Finnigin. (Beginigin)

11. There was an old man named Michael Finnigin,
Had a name that rhymes with inigin.
Make more verses if you kinigin,
Then you can beginigin. (Let's go eat.)

"Michael Finnigin," Traditional, from *Singing in Harmony.* Used by permission of Ginn and Company.

Lesson 5

CONCEPTS

Rhythm: Tempo, Rhythm Pattern

Form: Section, Binary (AB), Contrast

Tonality: Key, Major, Minor

STUDENT OBJECTIVES

Sing a song at different tempos and substitute a variety of sounds for a given rhythm pattern

Clap, count aloud, and notate rhythm patterns clapped by the teacher

Identify contrasting sections of a song as an example of binary form (AB)

Strum the C minor chord on ukulele to the beat of selected songs

Sing songs in major and minor keys while strumming an accompaniment

ACTIVITIES

1. **SINGING, CLAPPING.** Teach students to sing "Bingo." Then have them sing the song six times, gradually substituting clapping sounds as in the following plan. (♩ = clap)

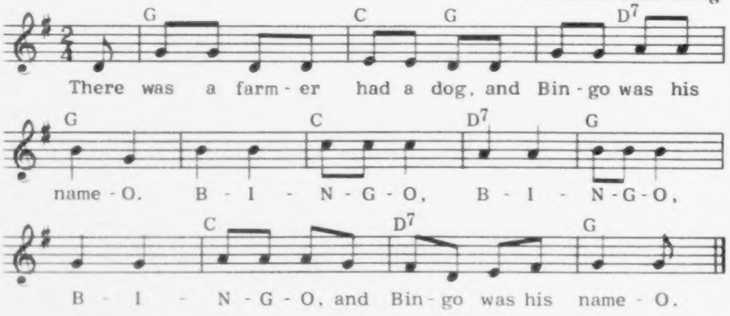
1st time	B -	I -	N -	G -	O
2nd time	♩ -	I -	N -	G -	O
3rd time	♩ -	♩ -	N -	G -	O
4th time	♩ -	♩ -	♩ -	G -	O
5th time	♩ -	♩ -	♩ -	♩ -	O
6th time	♩ -	♩ -	♩ -	♩ -	♩

2. **SELECTING, ADDING SOUNDS TO PERFORMANCE OF SONG.** Ask students to select six interesting sounds that can be made by different objects for another performance of "Bingo." Following are some possibilities.

Lesson 5

BINGO

American Folk Song


G
C
G
D7
There was a farm - er had a dog, and Bin - go was his
G
C
D7
G
name - O. B - I - N - G - O, B - I - N - G - O,
C
D7
G
B - I - N - G - O, and Bin - go was his name - O.

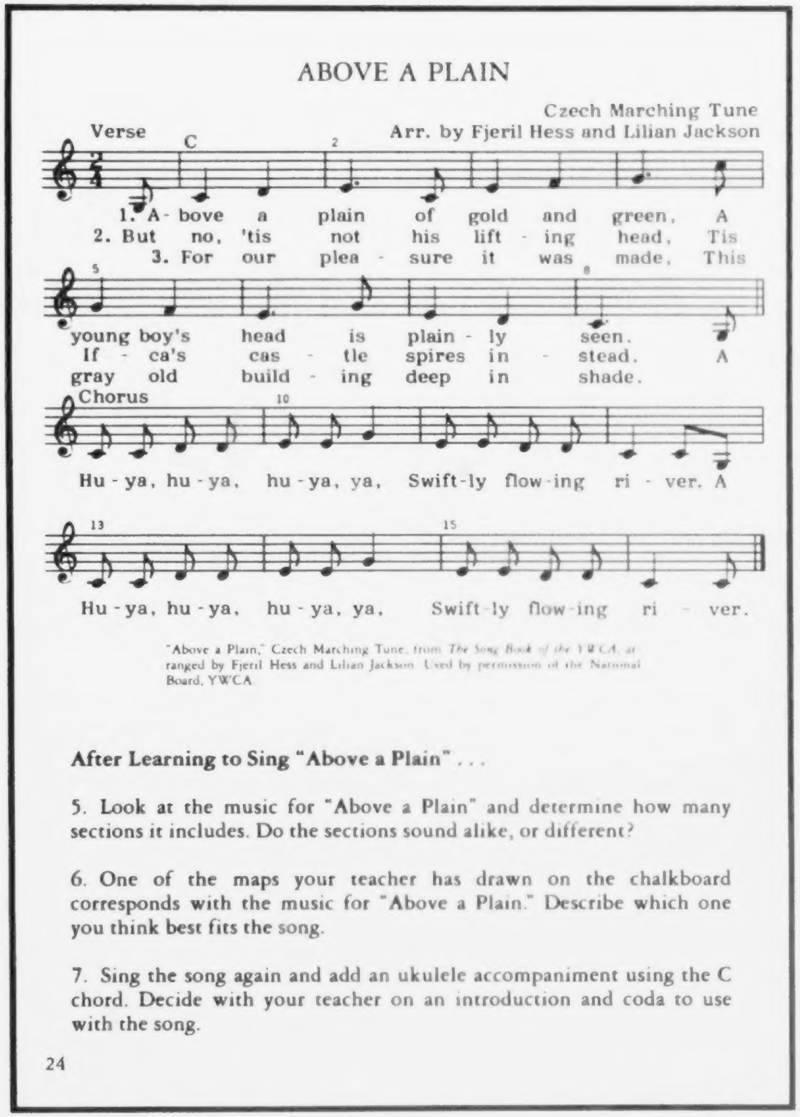
After Learning to Sing "Bingo" . . .

1. Sing "Bingo" and substitute clapping sounds for the spelling of "Bingo."

2. Select six interesting sounds that can be made by different objects in the classroom. Use them in place of the clapping sounds for another performance of "Bingo."

3. Look at the music for "Bingo," then notate on a sheet of paper the rhythm for the word. Clap and count aloud the rhythm.

4. Listen carefully as your teacher claps several patterns. Clap and count aloud the patterns on your teacher's signal. Notate each pattern on a sheet of paper.



ABOVE A PLAIN

Czech Marching Tune
Arr. by Fjeril Hess and Lilian Jackson

Verse
C
1. A - bove a plain of gold and green, A
2. But no, 'tis not his lift - ing head, Tis
3. For our plea - sure it was made, This
young boy's head is plain - ly seen.
If - ca's cas - tle spires in - stead. A
gray old build - ing deep in shade.
Chorus
Hu - ya, hu - ya, hu - ya, ya, Swift - ly flow - ing ri - ver. A
Hu - ya, hu - ya, hu - ya, ya, Swift - ly flow - ing ri - ver.

"Above a Plain," Czech Marching Tune, from *The Song Book of the YWCA*, arranged by Fjeril Hess and Lilian Jackson. Used by permission of the National Board, YWCA.

After Learning to Sing "Above a Plain" . . .

5. Look at the music for "Above a Plain" and determine how many sections it includes. Do the sections sound alike, or different?

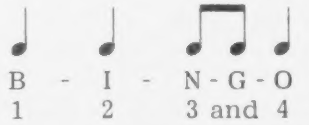
6. One of the maps your teacher has drawn on the chalkboard corresponds with the music for "Above a Plain." Describe which one you think best fits the song.

7. Sing the song again and add an ukulele accompaniment using the C chord. Decide with your teacher on an introduction and coda to use with the song.

B - slam book shut, strike book with hand
I - mouth sound, knuckles on desk top
N - tap jar with stick, pencil on spiral
G - foot stomp, finger snap, pencil on back of chair
O - tear paper, tap desk with ruler

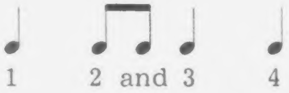
Adjust the sequence of sounds if they seem awkward. Eventually have students perform the song using a variety of tempos.

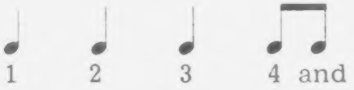
3. **CLAPPING, COUNTING, NOTATING RHYTHM PATTERN.** Have students write on a sheet of paper the notation for the word "Bingo." Then copy the notation on the chalkboard.

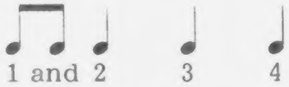

B - I - N - G - O
1 2 3 and 4

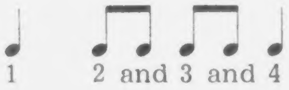
Ask them to clap while counting aloud, repeating the rhythm several times.

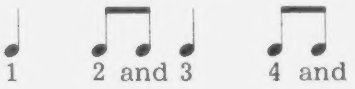
4. **CLAPPING, COUNTING, NOTATING RHYTHM PATTERNS.** Clap each of the following patterns several times. They should first clap and count aloud the pattern they hear, then notate it. Check students' work as they notate the patterns.

A.


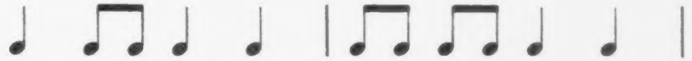
B.


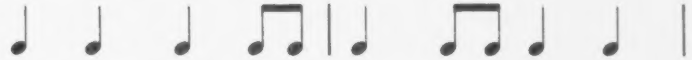
C.


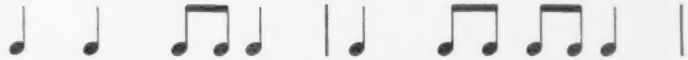
D.

1 2 and 3 and 4

E.

1 2 and 3 4 and

When you believe students are ready, you might make up longer patterns which they will notate without clapping or counting aloud. Examples follow.

A.


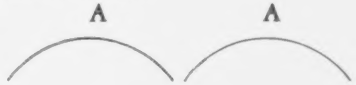
B.


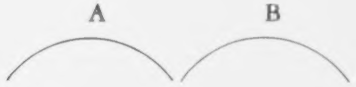
C.


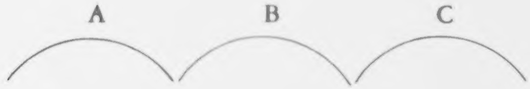
Repeat this kind of activity periodically throughout the school year.

5. **SINGING, IDENTIFYING SECTIONS.** Teach students to sing "Above a Plain." Then ask them to look at the music to determine how many sections the song includes (two sections; Verse and Chorus). You might have them sing the song again to decide if the Verse and Chorus are the same or different.

6. **DETERMINING THE FORM OF A SONG.** Draw the following "maps" on the chalkboard. Ask students to decide which one best represents "Above a Plain" when it is sung once through without repeats. If they have difficulty identifying "B," they should sing the song again to learn to recognize the sections. Later, point out that the two sections (measures 1-8 and 9-16) contrast with each other, and that the song's form could be called AB or binary.

A. sections


B. sections


C. sections


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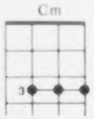
8. Look at Example 9 and learn to play the C minor chord. Notice how the third finger is used as a "bar" across three strings.

Example 9

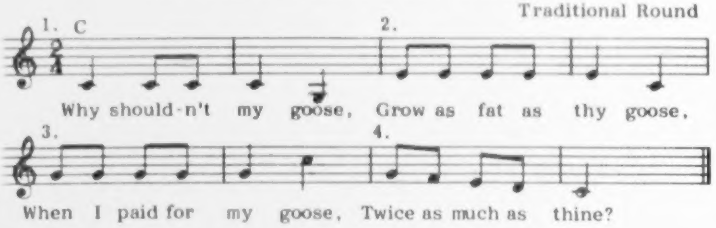


9. Strum the C minor chord and sing "Above a Plain." Notice the difference between singing the song in major and in minor. Let your ears tell you which pitch in the melody needs to be changed to sing the song in a minor key.

10. Learn to sing "Why Shouldn't My Goose?" in a major key, then in a minor key. Strum the C major chord for the major key performance, the C minor chord for the minor key performance.

WHY SHOULDN'T MY GOOSE?

Traditional Round


1.
C
2.
Why should-n't my goose, Grow as fat as thy goose,
3.
4.
When I paid for my goose, Twice as much as thine?

"Why Shouldn't My Goose?," Traditional Round from *The Music Book, Level 4* ©Copyright 1981 by Holt, Rinehart and Winston, Publishers. Used by permission.

7. **SINGING, ACCOMPANYING.** Have students add an ukulele accompaniment for another performance of "Above a Plain." Invite them to make suggestions for an introduction and coda.

8. **FINGERING AND STRUMMING THE C MINOR CHORD.** Teach students to play the C minor chord using the third finger as a "bar" across the three strings. Have them practice strumming the chord, working to achieve a clear, resonant tone on each of the strings.

9. **SINGING, ACCOMPANYING.** Ask students to strum the C minor chord while singing "Above a Plain." Point out that one pitch in the melody will need to change to match the C minor chord. Encourage them to sing and let their ears decide which pitch should be changed.

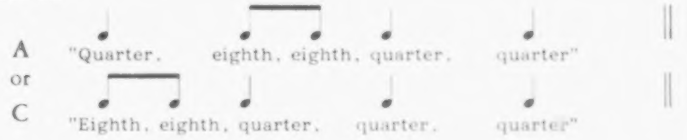
10. **SINGING, ACCOMPANYING.** Teach students to sing "Why Shouldn't My Goose?" while strumming the C major chord. Then have them strum an accompaniment consisting of the C minor chord and sing the song in a minor key. Again encourage them to "use their ears" to find the correct pitches for the C minor performance. They should eventually sing the song as a round in both major and minor keys.

MATERIALS AND EQUIPMENT

Ukuleles
Selected sound sources available in the classroom
Cassette tape player
Cassette tape Side A: No. 16 "Bingo," No. 17 "Above a Plain," No. 18 "Above a Plain" (minor), No. 19 "Why Shouldn't My Goose?" No. 20 "Why Shouldn't My Goose?" (minor)

MAINSTREAMING ACTIVITIES

4. **Visual, Developmental, Physical.** Provide enlarged or Brailled reproductions of the notation of A, B, C, D, E. Chant note values, such as:


A
"Quarter, eighth, eighth, quarter, quarter"
or
C
"Eighth, eighth, quarter, quarter, quarter"

Physically assist students in notating responses; allow overlarge notes or other approximations to be satisfactory if that is their best effort.

Lesson 6

CONCEPTS

Form: Section, Contrast, Recurrence, Repetition, Ternary (ABA), Introduction, Interlude

Melody: Contour

Tone: Loudness

STUDENT OBJECTIVES

Show recognition of section, contrast, recurrence, and ternary form (ABA) in a given song

Match a given contour with words in a song

Identify introduction, repeated sections, and interludes in a recorded selection

Perform with a recorded selection and demonstrate recognition of loudness levels

ACTIVITIES

1. **SINGING, ANALYZING FOR SECTIONS.** Teach students to sing "Sing a Rainbow." After they are familiar with the song, help them identify the song's three sections. (Each of the song's sections is eight measures in length.)

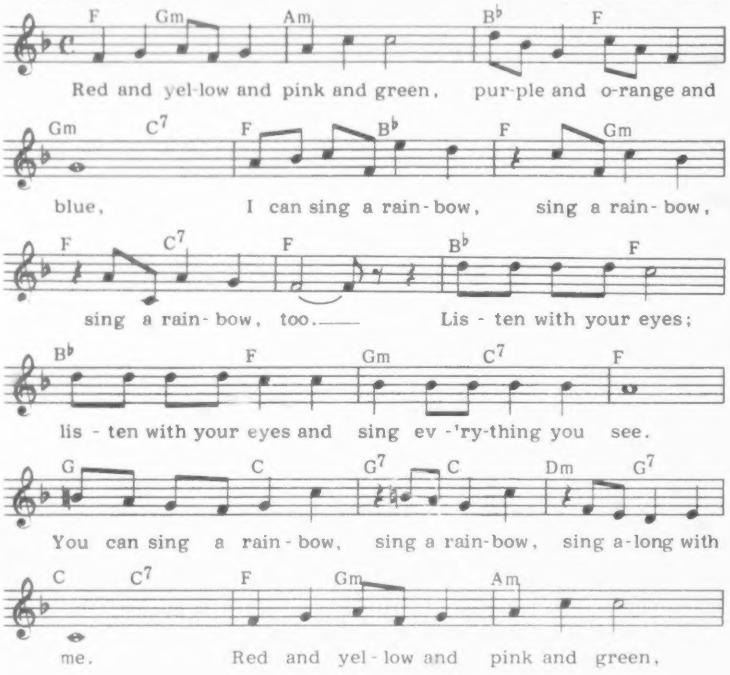
2. **ANALYZING FOR FORM.** Guide students to discover that the third section sounds the same as the first. Point out that the second section contrasts with the first and third sections. The result is a ternary form, or ABA. Also help them understand that the third section is a recurrence (or return) of the first section.

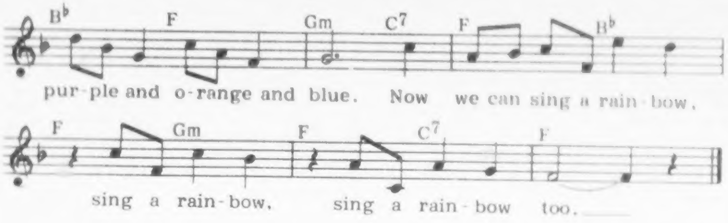
Lesson 6

SING A RAINBOW

Brightly

Arthur Hamilton


F Gm Am B♭ F
Red and yel-low and pink and green, pur-ple and o-range and
Gm C7 F B♭ F Gm
blue, I can sing a rain-bow, sing a rain-bow,
F C7 F B♭ F
sing a rain-bow, too. Lis - ten with your eyes;
B♭ F Gm C7 F
lis - ten with your eyes and sing ev -'ry-thing you see.
G C G7 C Dm G7
You can sing a rain-bow, sing a rain-bow, sing a-long with
C C7 F Gm Am
me. Red and yel - low and pink and green,


B♭
F
Gm
C7
F
B♭
pur-ple and o-range and blue. Now we can sing a rain-bow,
F
Gm
F
C7
F
sing a rain-bow, sing a rain-bow too.

"Sing a Rainbow" by Arthur Hamilton. Used by permission of Mark VII Music Ltd.

After Learning to Sing "Sing a Rainbow" . . .

1. Sing the song again, listening carefully to identify the song's three sections.

2. Do two of the three sections sound alike? Is the form of the song AB, ABC, or ABA? Why?

3. Look at the first section of the song and find two words sung three different times that form the following contour (one of the two words has two syllables):

(high) ______
______ (middle)
(low) ___

Why do you think the song uses this contour for these two words?

3. **ANALYZING FOR CONTOUR.** Ask students to look at the music for the first section and find two words ("a rainbow") that correspond in contour with the diagram in their texts. Note that this contour corresponds with our visual image of an arch-shaped rainbow. You also might point out that the contour for the two words in the second section is different.

4. **SINGING, SINGING WHILE LISTENING TO RECORDING.** Teach students to sing "Hurrah for the Flag." Then play the recording of "Stars and Stripes Forever" (approximately 3:37 minutes in length) and ask students to sing the song when they hear it in the recording.

5. **LISTENING, ANALYZING FOR FORM.** Play the recording again. Ask students to listen while following the music and identify the form of the piece. Following is the sequence of events they will hear.

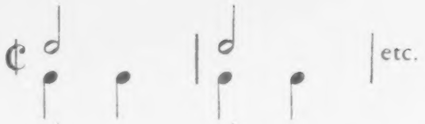
Introduction
    A (repeated)
    B (repeated)
    C
Interlude
    C
Interlude
    C

The form could be called ABC, even though the C section recurs after each Interlude. (An interlude is a brief passage that connects the main sections of a composition.)

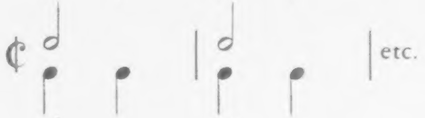
6. **LISTENING, SINGING, PLAYING INSTRUMENTS.** Organize students into groups of players and singers. Those who are not assigned instruments should sing. Following is a performance plan you may use to help students recognize the sections in the recording.

Introduction (no players or singers)

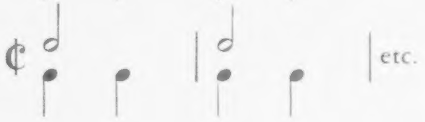
Section A Tambourines
Sticks



Section B Cymbals
Drums

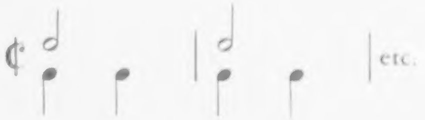


Section C Triangles
Jingle Clogs
(Singers)



Interlude (no players or singers)

Section C Triangles
Jingle Clogs
(Singers)



Interlude (no players or singers)

Section C All instruments play
(Singers)

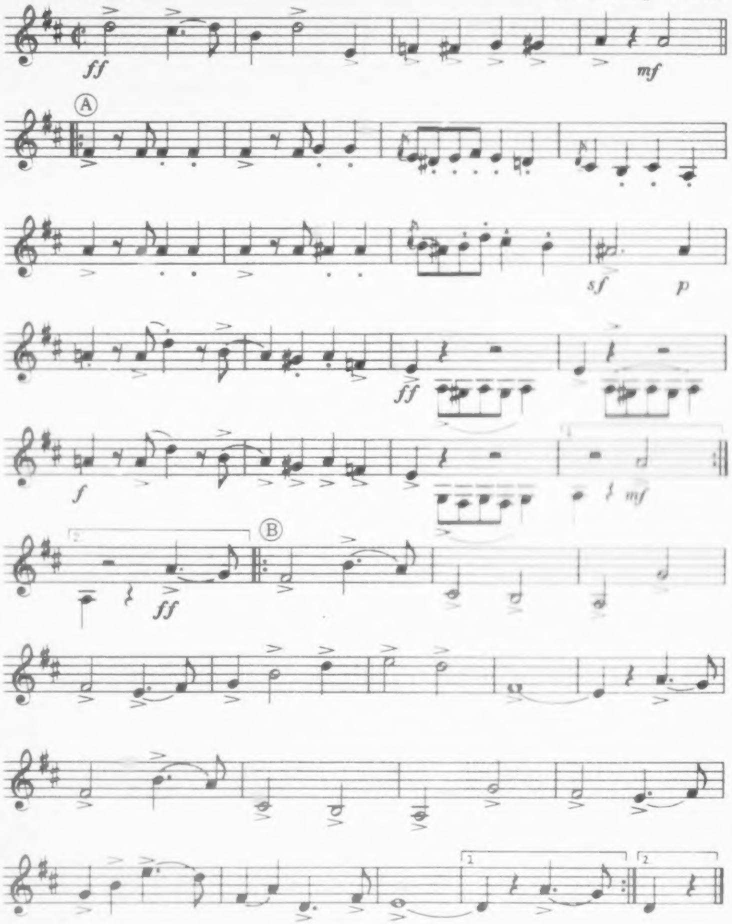
Rhythm instrument players and singers must adjust their loudness to the levels of the music in the recording.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side A: No. 21 "Sing a Rainbow," No. 22 "Stars and Stripes Forever" ("Hurrah for the Flag")
Tambourines, rhythm sticks, cymbals, drums, triangles, jingle clogs
Phonograph
Recording of "Stars and Stripes Forever" from MARCHES, Series 1, No. 067 (3156), Bowmar/Noble Publishers, Inc., Side 2, Band 5

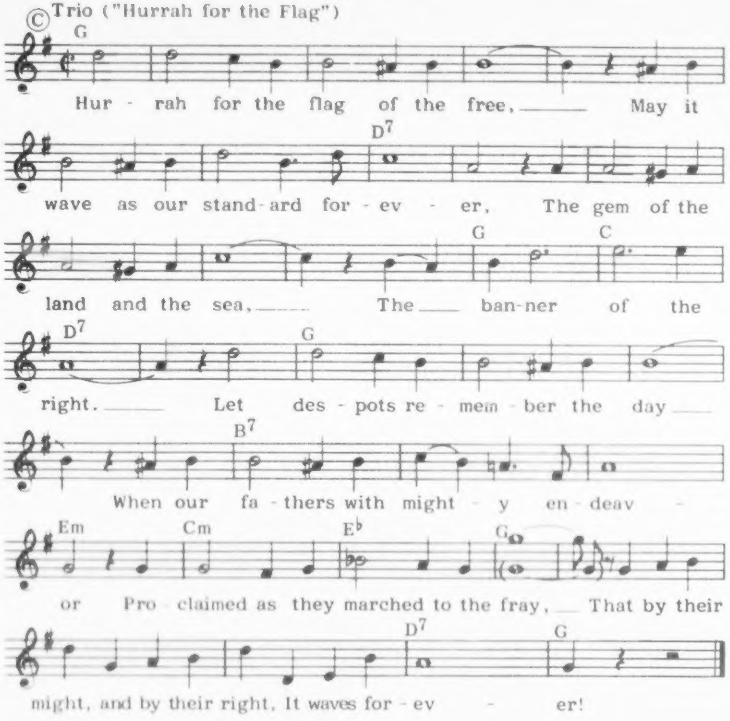
STARS AND STRIPES FOREVER

Introduction
John Philip Sousa



28

Ⓒ Trio ("Hurrah for the Flag")


G
Hur - rah for the flag of the free, May it
D7
wave as our stand-ard for - ev - er, The gem of the
G C
land and the sea, The ban-ner of the
D7 G
right. Let des - pots re - mem - ber the day
B7
When our fa - thers with might - y en - deav -
Em Cm E♭ G
or Pro - claimed as they marched to the fray, That by their
D7 G
might, and by their right, It waves for - ev - er!

After Learning to Sing "Hurrah for the Flag" . . .

4. Listen to "Stars and Stripes Forever." Sing "Hurrah for the Flag" when you hear it in the music.

5. Listen to the recording again and decide if the form is AB, ABA, or something else.

6. Add rhythm instruments to highlight the sections of the recording. Let your ears tell you when you should play or sing.

MAINSTREAMING ACTIVITIES

4. **Developmental, Auditory.** In teaching the song "Hurrah for the Flag," isolate key words such as "Hurrah," "free," "wave," "forever." Practice with students saying-singing these, using exaggerated hand gestures for visual cues.

6. **Physical, Developmental.** Some students may be physically involved only by striking a cymbal or triangle held by another student, by holding an instrument for another student to strike, or by tapping a chair or desk.

Lesson 7

CONCEPTS

Tone: Pitch, Duration

Rhythm: Beat, Rhythm Pattern

Tonality: Scale

STUDENT OBJECTIVES

Read and play notation that includes the pitches of the C major scale

Count and play different note durations and rhythm patterns to a steady beat in $\frac{2}{4}$ and $\frac{4}{4}$ meters

ACTIVITIES

If your students have already developed skill in playing recorder, you may want to omit this lesson or use some of the procedures for review purposes. If they have not played recorder previously, you might permit them to experiment and produce sounds on the instrument for a brief period before beginning the activities.

1. **LEARNING ABOUT THE RECORDER.** Review with students the background of the recorder. You may have several students find additional information from the library or another source and give a report to the class.

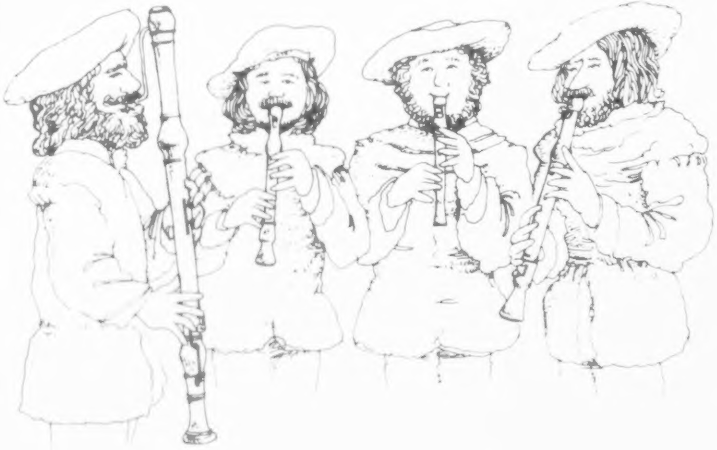
2. **HOLDING THE RECORDER.** Review with students how to hold the recorder.

3. **BREATHING AND BLOWING.** Ask students to practice blowing softly to produce tones. They should not cover any of the holes on the instrument. Provide individual help if some produce high, shrill sounds.

Lesson 7

LET'S PLAY THE RECORDER!

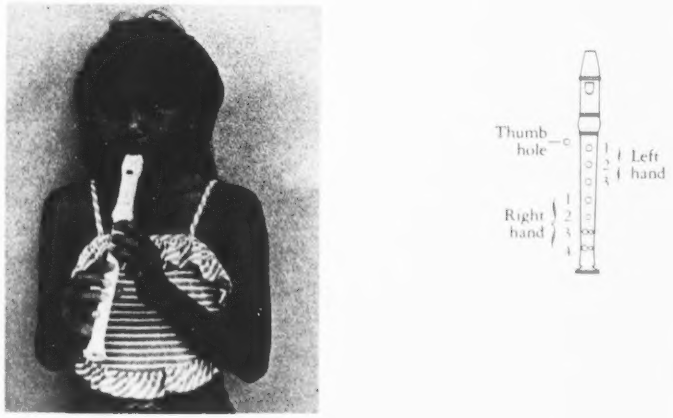
1. **BACKGROUND.** The recorder was first developed about 500 years ago. It was a very popular instrument until the eighteenth century when new, large concert halls made it difficult to hear its soft, mellow sounds. Today many people are interested in ancient instruments and it is again becoming very popular. Recorders are made in different sizes (soprano, alto, tenor, bass). When they are played together the group is called a consort.



2. **HOLDING THE INSTRUMENT.**

- Hold the recorder about a 45 degree angle from your body.
- Place the tip of the mouthpiece between your lips (not between the teeth). Your mouth should have a slight smile—no puckered lips.
- Use your left thumb to cover the thumb hole on the back, left three fingers for the top three holes on the front.
- Use your right hand fingers to cover the four remaining front holes (including the double holes).
- Use your right thumb to help balance the instrument.

Example 10



3. **BREATHING AND BLOWING.** Take a deep breath. As you blow, let the air escape lightly. Blowing too hard will produce a shrill, piercing sound.

4. **TONGUING.** Have students practice the tonguing procedures first without blowing into the instrument, then with the instrument with no holes covered. You might draw Example 11 on the chalkboard and trace the representation of the air stream with your finger or a pointer. Before they blow into the instrument, you could have students sing a long tone and whisper "doo, doo, doo," etc. without a long break between each duration.

5. **PLAYING B, A, G.** Ask students to look at Example 12 and learn the fingerings for B, A, and G. Have them practice tonguing each pitch eight times to a steady beat as you play the chords on autoharp, ukulele, or piano. Play the G chord as they play the pitch B, etc.

6. **UNDERSTANDING NOTE DURATIONS.** Ask students to look at Example 13. Help them understand the relationship between the durations 𝅝, 𝅗𝅥, ♩., ♩, ♪, and a meter of fours.

7. **PLAYING, READING NOTATION.** Teach students to play Examples 14, 15, and 16 following these procedures.

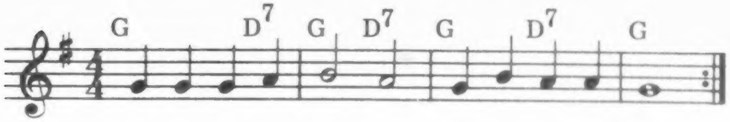
a. Count aloud the rhythm.
b. Finger the pitch and sing the pitch name in rhythm.
c. Play the example in rhythm; tongue each note.

8. **PLAYING A SONG.** Teach students to play "Hot Cross Buns." They should:

a. Count aloud the rhythm of the song.
b. Sing the pitch names in rhythm while fingering them.
c. Play the song while silently counting the rhythm.

9. **SINGING, PLAYING A SONG BY EAR.** Teach students to sing "Au Clair de la Lune" on "la" or "loo." Then give them ten minutes to learn to play the song "by ear." They should start on the pitch G and use only the pitches G, A, and B. When students learn to play the song, they should indicate it by raising their hands. These students could then help the others learn to play it. Eventually they should all play together as an ensemble.

AU CLAIR DE LA LUNE



10. **PLAYING F.** Teach students to play F. Emphasize the need to blow softly for the lower tones. Have them say the pitch name in rhythm before playing. (The example includes fingerings for both the German and Baroque, or English, systems. Make certain you know which instruments students have before they begin playing.)

11. **PLAYING, READING NOTATION.** Help students learn to play Example 18. Encourage them to count silently as they play, and to tongue the notes clearly.

12. **PLAYING A SONG IN A NEW KEY.** Ask students to play "Au Clair de la Lune" again from memory. Then have them read the music and play the song in a new key as given in their texts.

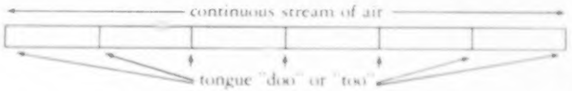
13. **PLAYING E.** Teach students to play E. Again stress the need to blow softly for the lower tones of the instrument.

14. **PLAYING, READING NOTATION.** Help students learn to play Example 20. Encourage them to listen carefully to each other and articulate their sounds together. Have them say the pitch name in rhythm before playing.

15. **PLAYING A SONG.** Ask students to look at the music for "Lullaby" and practice fingering the notes. You may need to have them practice playing E to G and G to E several times until the fingerings are set. Teach them to play the song when they know the fingerings.

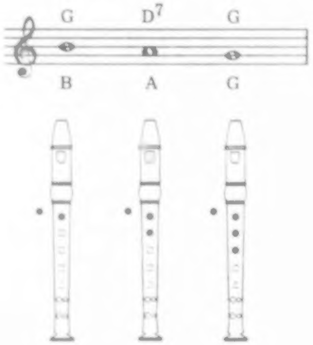
4. **TONGUING.** Take in air, then blow a steady, gentle stream and whisper "doo" or "too" several times. As you do this you are articulating the sound. Do not voice the "doo" or "too." Just whisper.

Example 11



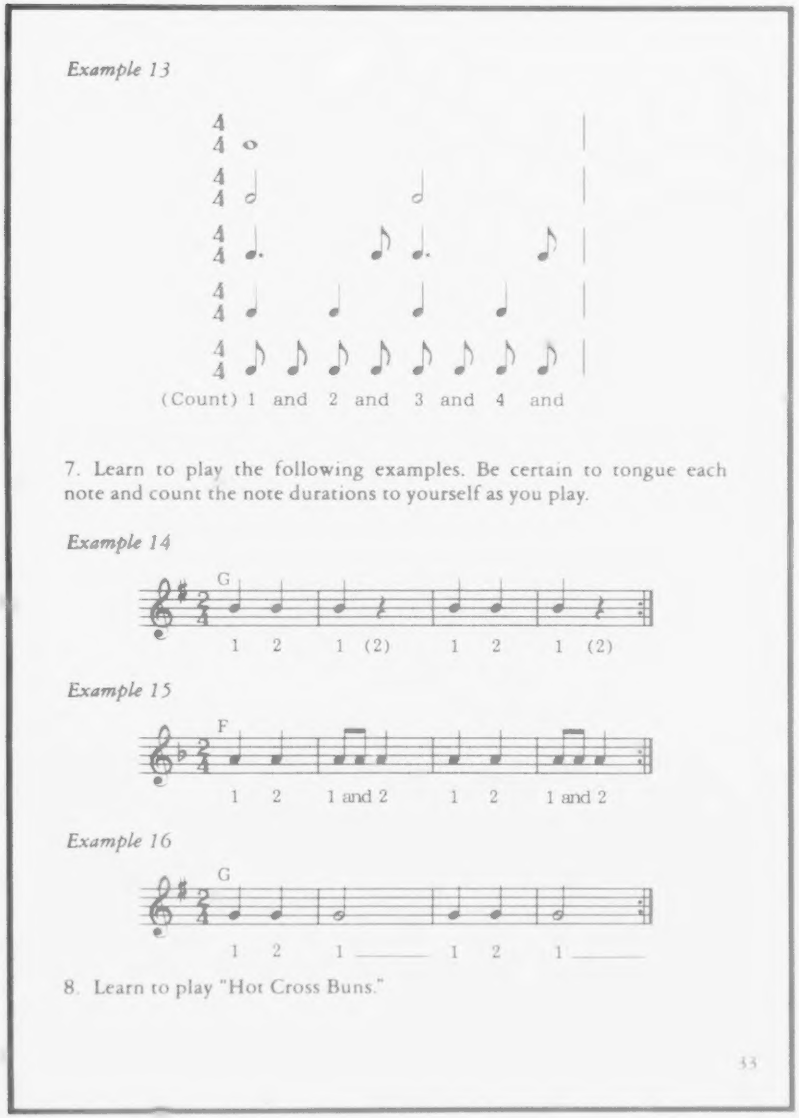
5. **PLAYING THE PITCHES B, A, G.** Look at Example 12 and learn to finger the three different pitches. The names of the pitches are included beneath the staff. Make certain that the holes indicated are completely covered by the pads of your fingers.

Example 12



Tongue each pitch eight times to a steady beat. Begin with B. The chord symbols above the staff will be used by your teacher to play an accompaniment.

6. Look at Example 13 to learn the relationship of different note durations to a meter of fours.



Example 13

(Count) 1 and 2 and 3 and 4 and

7. Learn to play the following examples. Be certain to tongue each note and count the note durations to yourself as you play.

Example 14

1 2 1 (2) 1 2 1 (2)

Example 15

1 2 1 and 2 1 2 1 and 2

Example 16

1 2 1 —— 1 2 1 ——

8. Learn to play "Hot Cross Buns."

16. **PLAYING D.** Teach students to play D. Have them tongue the note repeatedly to a steady beat, controlling the amount of air going into the instrument. If students produce high, shrill sounds, they are blowing too hard.

17. **PLAYING, READING NOTATION.** Teach students to play Example 22. Have them say the pitch name in rhythm before playing. After they can play the D well, have them play at different tempos.

18. **PLAYING A SONG IN A NEW KEY.** Ask students to look at the music for "Lullaby" which is in a new key. Have them play the song after they have practiced fingering the notes.

19. **PLAYING C.** Teach students to play C. This will be the most difficult note for them. If they are unable to produce the right pitch, check to see that all the holes are covered, and that they are not blowing too hard. Students working in pairs will eliminate the need for you to individually check each student.

20. **PLAYING, READING NOTATION.** Help students learn to play Example 24. Have them say the pitch name in rhythm before playing.

21. **PLAYING A SONG IN A NEW KEY.** Ask students to look at the music for "Au Clair de la Lune" in a new key. Have them play the song after they practice the fingerings.

22. **PLAYING MELODY WITH HARMONY.** Teach students to play first the melody of "Hot Cross Buns" and then the harmony part. When they can play both parts, divide the class into two groups for a performance. Remind students that the melody should be the foreground, the harmony the background (played softer).

23. **PLAYING C^1.** Teach students to play C^1. Have them practice playing the pitch to a steady beat.

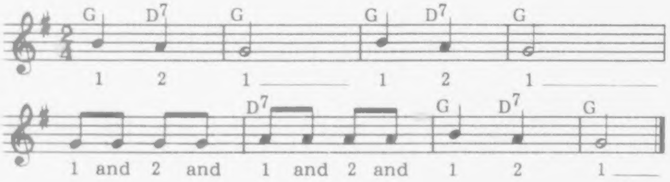
24. **PLAYING THE C MAJOR SCALE.** Rehearse students in playing the C major scale. This scale should be reviewed several times throughout the year. Also have students sing the scale using note names.

25. **PLAYING "TAFFY."** Help students learn to play and sing "Taffy." This could be a piece that students work on at home or at different times during the year.

MATERIALS AND EQUIPMENT

Recorders
Cassette tape player
Cassette tape Side B: No. 23 Example 14, No. 24 Example 15, No. 25 Example 16, No. 26 "Hot Cross Buns," No. 27 Example 18, No. 28 "Au Clair de la Lune," (F major), No. 29 Example 20, No. 30 "Lullaby" (E minor), No. 31 Example 22, No. 32 "Lullaby" (D minor), No. 33 Example 24, No. 34 "Au Clair de la Lune" (C major), No. 35 "Hot Cross Buns" (with harmony), No. 36 Example 26, No. 37 "Taffy"

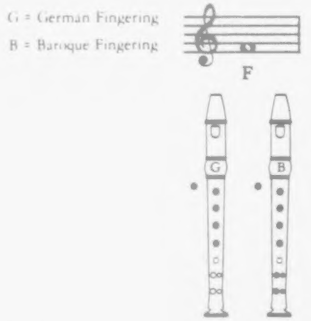
HOT CROSS BUNS



9. Learn to sing "Au Clair de la Lune." Then learn to play the song "by ear." Start on the pitch G. You will use only the pitches G, A, and B.

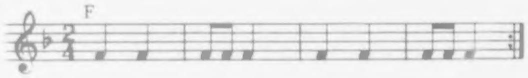
10. Learn the fingering for F.

Example 17



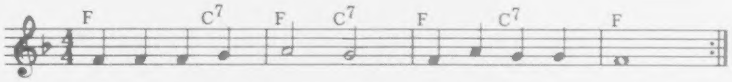
11. Play Example 18. Tongue each note clearly. Count silently to yourself as you play.

Example 18



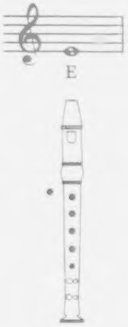
12. Learn to play "Au Clair de la Lune" in a new key.

AU CLAIR DE LA LUNE



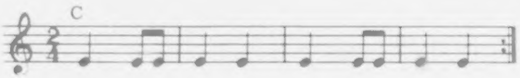
13. Learn the fingering for E.

Example 19



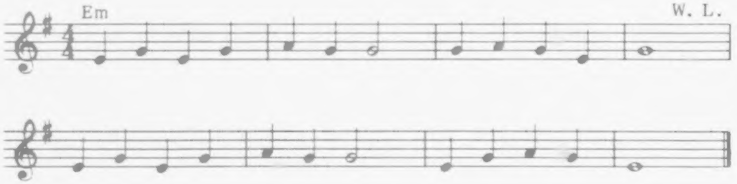
14. Play Example 20. Remember to blow softly for the lower notes of the recorder.

Example 20



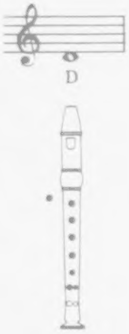
15. Learn to play "Lullaby."

LULLABY



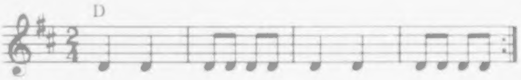
16. Learn the fingering for D.

Example 21



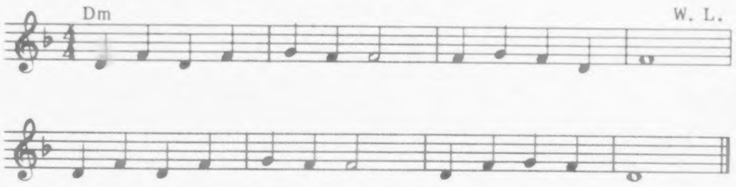
17. Play Example 22. Listen to each other carefully and try to play exactly together.

Example 22



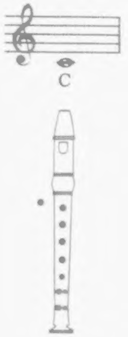
18. Learn to play "Lullaby" in a new key.

LULLABY



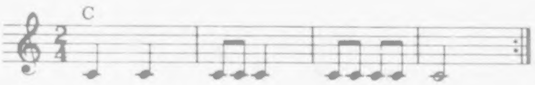
19. Learn the fingering for C.

Example 23



20. Play Example 24. Make certain all the holes are covered and blow softly.

Example 24



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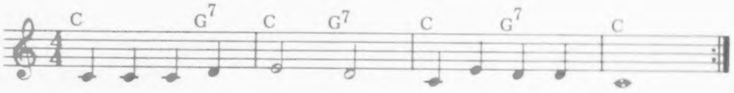
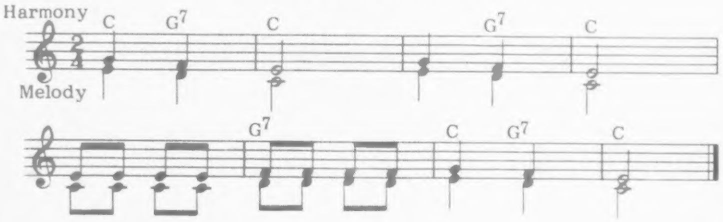
21. Learn to play "Au Clair de la Lune" in a new key.

AU CLAIR DE LA LUNE


C
G7
C
G7
C
G7
C

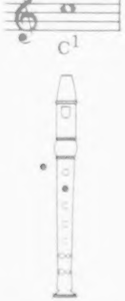
22. Learn to play the melody and harmony parts for "Hot Cross Buns." After you can play each part, divide into two groups and play the parts together.

HOT CROSS BUNS


Harmony
Melody
C
G7
C
G7
C
G7
C
G7
C

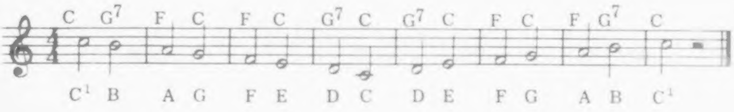
23. Learn the fingering for C¹.

Example 25



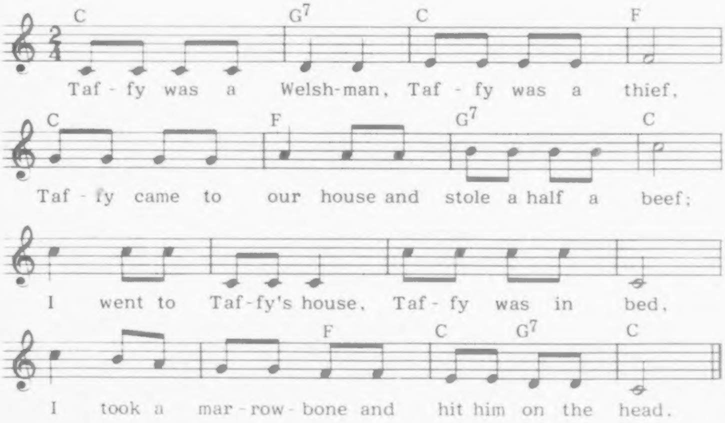
24. Practice playing the C major scale as written in Example 26.

Example 26


C G7 F C F C G7 C G7 C F C F G7 C
C1 B A G F E D C D E F G A B C1

25. Learn to play "Taffy."

TAFFY


C G7 C F
Taf - fy was a Welsh-man, Taf - fy was a thief,
C F G7 C
Taf - fy came to our house and stole a half a beef;
I went to Taf-fy's house, Taf - fy was in bed,
F C G7 C
I took a mar - row - bone and hit him on the head.

Lesson 8

CONCEPTS

Texture: Accompaniment, Round, Monophony, Homophony, Ostinato

Harmony: Chord Progression

Melody: Contour, Conjunct, Disjunct

STUDENT OBJECTIVES

Sing a song and trace the contour with hand gestures

Locate examples of conjunct and disjunct motion in a melody

Identify a repeated chord progression in a song

Reveal understanding of the relationship of accompaniment to a melody

Show recognition of different textures used in the performance of a song (round, monophony, homophony, ostinato)

ACTIVITIES

1. **SINGING, TRACING CONTOUR OF THE MELODY.** Teach students to sing "I Love the Mountains." When they are familiar with the song, have them sing it again and trace the melody with their hands in the air.

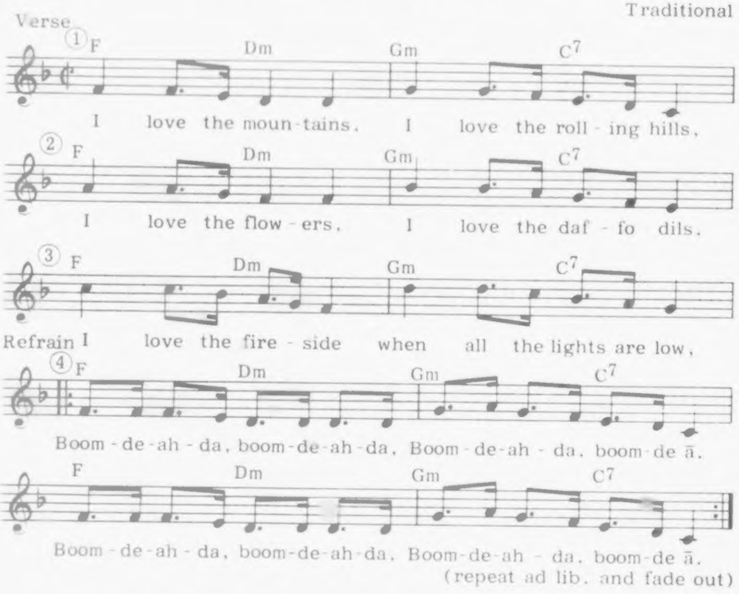
2. **ANALYZING.** Ask students to look at the music, sing the song and trace the contour, and identify where steps (conjunct) and skips (disjunct) occur. The only skips in this melody are between the last note of a measure and the first note of the measure that follows.

3. **ANALYZING.** Help students identify the chord progression F, Dm, Gm, C^7, which is repeated four times (six times if you count the repeat in the Refrain).

Lesson 8

I LOVE THE MOUNTAINS

Traditional


Verse
① F Dm Gm C7
I love the moun-tains, I love the roll-ing hills,
② F Dm Gm C7
I love the flow-ers, I love the daf-fo dils,
③ F Dm Gm C7
Refrain I love the fire-side when all the lights are low,
④ F Dm Gm C7
Boom-de-ah-da, boom-de-ah-da, Boom-de-ah-da, boom-de ā.
F Dm Gm C7
Boom-de-ah-da, boom-de-ah-da, Boom-de-ah-da, boom-de ā.
(repeat ad lib. and fade out)

After Learning to Sing "I Love the Mountains" . . .

1. Sing the song again and trace the up and down motion of the melody with your hand. This is the melody's contour.

2. Where in the song does the melody move by steps? By skips?

3. Which of the following is the chord progression for the song?

A. F C^7 Gm Dm

B. F Gm Dm C^7

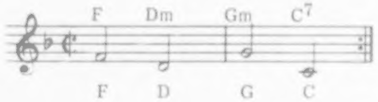
C. F Dm C^7 Gm

D. F Dm Gm C^7

How many times is this chord progression repeated in the song?

4. Sing the song again, adding the accompaniment in Example 27. Recorders and resonator bells could play this part.

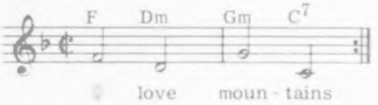
Example 27



5. Which do you think should be louder, the accompaniment or the melody of the song?

6. Learn to sing Example 28.

Example 28



Use Example 28 as an introduction, accompaniment, and coda to the song.

4. **SINGING, ACCOMPANYING.** Ask students to sing the song again and add an accompaniment. Bells and recorders could play the accompaniment parts in Example 27. This part also could be used as an introduction and coda.

5. **UNDERSTANDING FUNCTION OF ACCOMPANIMENT.** Help students understand the relationship of an accompaniment to a melody—the melody should be in the foreground, accompaniment in the background.

6. **SINGING, UNDERSTANDING OSTINATO.** Teach students to sing Example 28. Then divide them into two groups—two-thirds of the class to sing the melody, one-third of the class to sing the accompaniment. Explain that a repeated brief melody or rhythm used as an accompaniment is called ostinato.

7. **SINGING A ROUND, ACCOMPANYING.** Divide students into four groups and have them sing the song as a round. Help them discover by looking at the music where the groups should begin singing. Later divide students into five groups—four groups to sing the song as a round, one group to sing the ostinato in Example 28.

8. **MATCHING DIAGRAMS OF TEXTURE WITH PERFORMANCES OF A SONG.** Have students sing "I Love the Mountains" in the following ways. Then ask them to select the diagram in Example 29 that best represents each performance.

a. Students in three groups sing the song as a three-part round (D).

b. All students sing the melody together (C).

c. Students sing the melody with resonator bells playing the accompaniment in Example 27 (A).

d. Students in two groups sing the melody and the accompaniment in Example 28 (B). The accompaniment also is used as an introduction and coda.

You may need to explain that monophonic texture exists when only one part is performed, although there may be more than one person performing the part (voices and/or instruments). Homophonic texture exists when several parts are performed at the same time, but only one part is the foreground or prominent part.

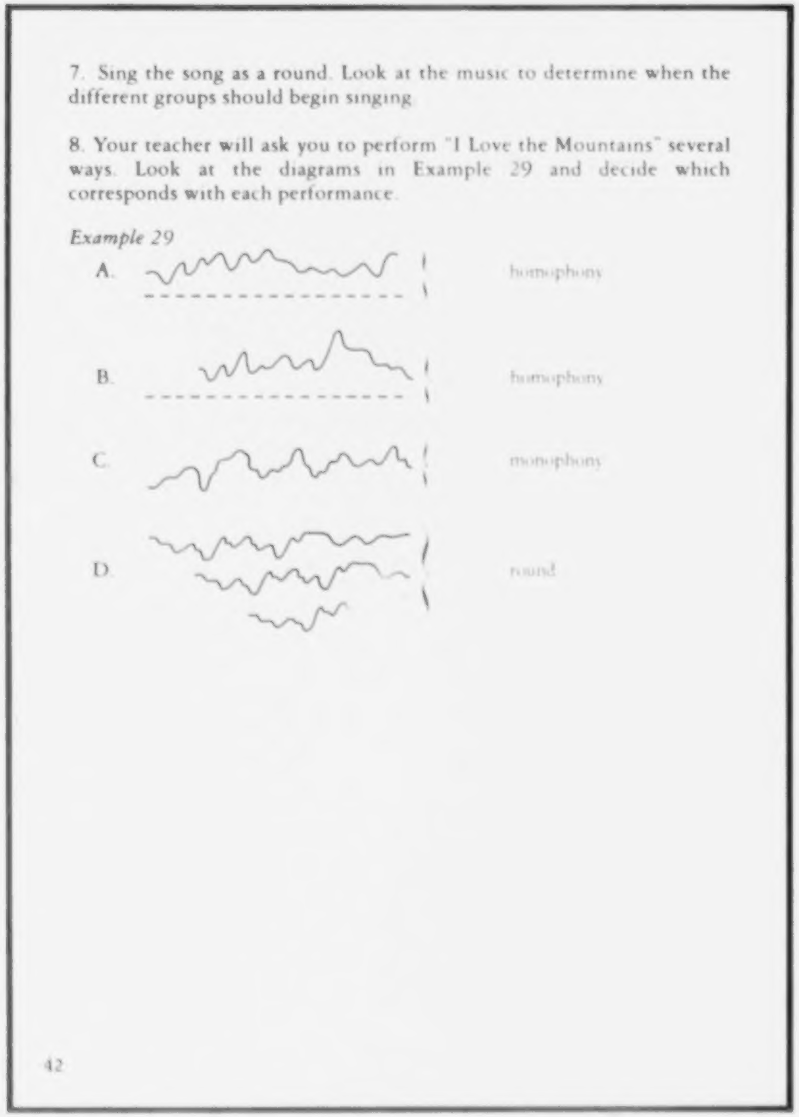
MATERIALS AND EQUIPMENT

Resonator bells
Recorders
Cassette tape player
Cassette tape Side B: No. 38 "I Love the Mountains," No. 39 "I Love the Mountains" (with ostinato), No. 40 "I Love the Mountains" (round)

MAINSTREAMING ACTIVITIES

2. **Auditory, Developmental, Physical.** When speaking of steps and skips, use exaggerated gestures with hands as visual reinforcement. Physically assist students in tracing movements.

4. **Visual, Developmental, Emotional.** Provide enlarged or Brailled reproduction of notation. Label tops of resonator bells in the same way.

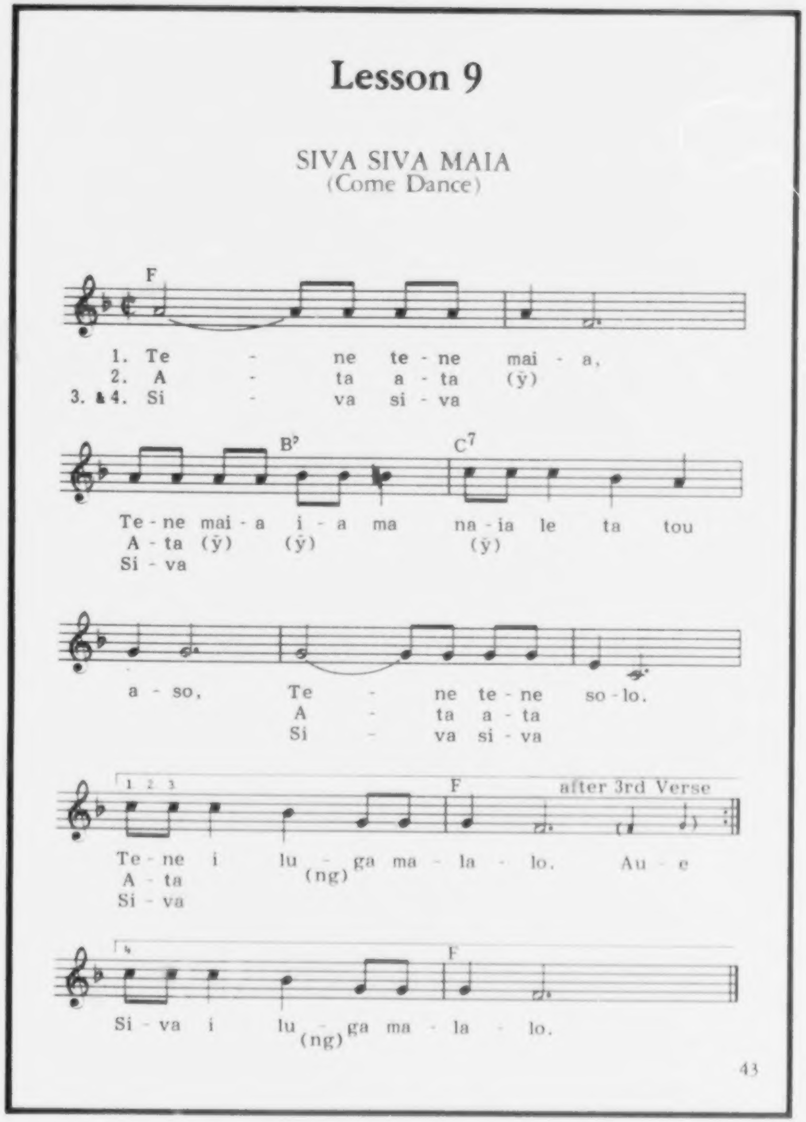


7. Sing the song as a round. Look at the music to determine when the different groups should begin singing.

8. Your teacher will ask you to perform "I Love the Mountains" several ways. Look at the diagrams in Example 29 and decide which corresponds with each performance.

Example 29

A.
homophony
B.
homophony
C.
monophony
D.
round


Lesson 9

SIVA SIVA MAIA
(Come Dance)

F
1. Te - ne te - ne mai - a,
2. A - ta a - ta (ŷ)
3. & 4. Si - va si - va
B♭
C7
Te - ne mai - a i - a ma na - ia le ta tou
A - ta (ŷ) (ŷ) (ŷ)
Si - va
a - so, Te - ne te - ne so - lo.
A - ta a - ta
Si - va si - va
1 2 3
F
after 3rd Verse
Te - ne i lu - ga ma - la - lo. Au - e
A - ta (ng)
Si - va
4
F
Si - va i lu - ga ma - la - lo.
(ng)

43

Lesson 9

CONCEPTS

Rhythm: Beat, Melodic Rhythm, Rhythm Pattern, Tempo

Tone: Timbre

STUDENT OBJECTIVES

Sing a song while slapping thighs to the beat

Perform the melodic rhythm of a song at different tempos

Identify body sound timbres through listening and performing

Perform dance patterns for a Samoan slap dance

ACTIVITIES

1. **SINGING, SLAPPING BEAT.** Teach students to sing "Siva Siva Maia." Then have them slap their thighs to a steady beat as they sing the song again.

2. **SINGING, SLAPPING BEAT AND MELODIC RHYTHM.** Divide students into two groups. One group should slap their thighs to the beat. The other group should sing the melody silently to themselves as they slap the heel of the left hand with the right hand to the rhythm of the melody (melodic rhythm). Eventually have both groups perform together. You may want to have them perform with the tape recording for the first (and second) attempt.

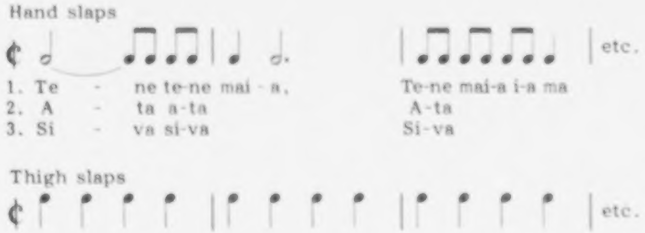
3. **SINGING, PLAYING BEAT AND MELODIC RHYTHM.** Again divide students into two groups to perform the melodic rhythm and keep a steady beat using rhythm instruments. Assign students to the instruments listed in their texts (or substitutes as you choose). Have them perform at different tempos.

After Learning to Sing "Siva Siva Maia" . . .

1. Sing the song while slapping your thighs to a steady beat.

2. Divide into two groups. One group should slap thighs to the beat. The other group should use the right hand to slap the heel of the left hand to the rhythm of the melody as in Example 30.

Example 30



3. Use sticks and jingle clogs to play the rhythm of the melody. Use tambourines and drums to keep a steady beat.

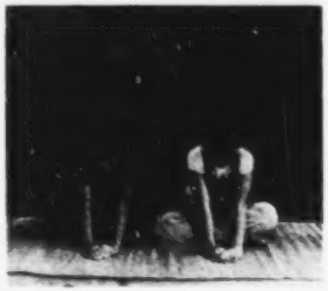
4. Learn to perform the Samoan slap dance, "Sasa." Look at the music to learn as much as you can before your teacher helps you learn the different motions.

DANCE INSTRUCTIONS FOR "SASA"

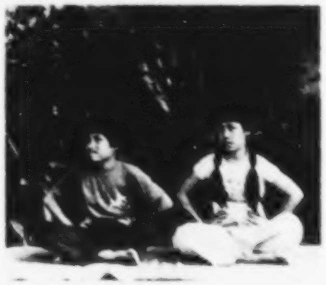
as taught by Olga Kalama, Kumu Hula

GETTING READY

Students sit on ground (floor), legs crossed, hands on hips.



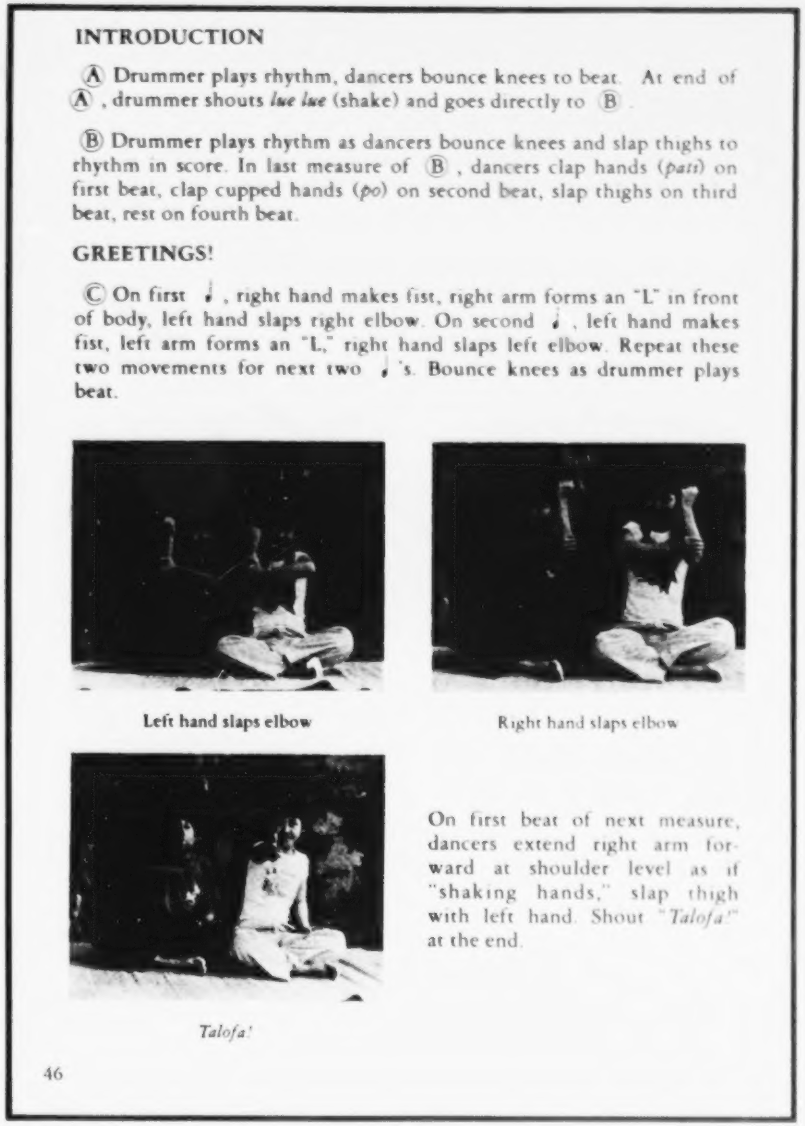
Drummer says *lalo* (down). Dancers lean forward and bow with arms extended.



Drummer says *luga* (up) and hits drum once. Dancers sit up with hands on hips.

Repeat *lalo* and *luga* with motions.

4. **PERFORMING SAMOAN SLAP DANCE.** Teach students to perform "Sasa." You must help them develop skill in performing each of the sections before attempting the entire dance. Play the recording and ask students to listen for the different timbres of the clapping hands (*pati*), clapping cupped hands (*po*), and slapping-thigh sounds. After you have listened to the practice tape several times, use the dance instructions to teach students the dance.



INTRODUCTION

Ⓐ Drummer plays rhythm, dancers bounce knees to beat. At end of Ⓐ, drummer shouts *lue lue* (shake) and goes directly to Ⓑ.

Ⓑ Drummer plays rhythm as dancers bounce knees and slap thighs to rhythm in score. In last measure of Ⓑ, dancers clap hands (*pati*) on first beat, clap cupped hands (*po*) on second beat, slap thighs on third beat, rest on fourth beat.

GREETINGS!

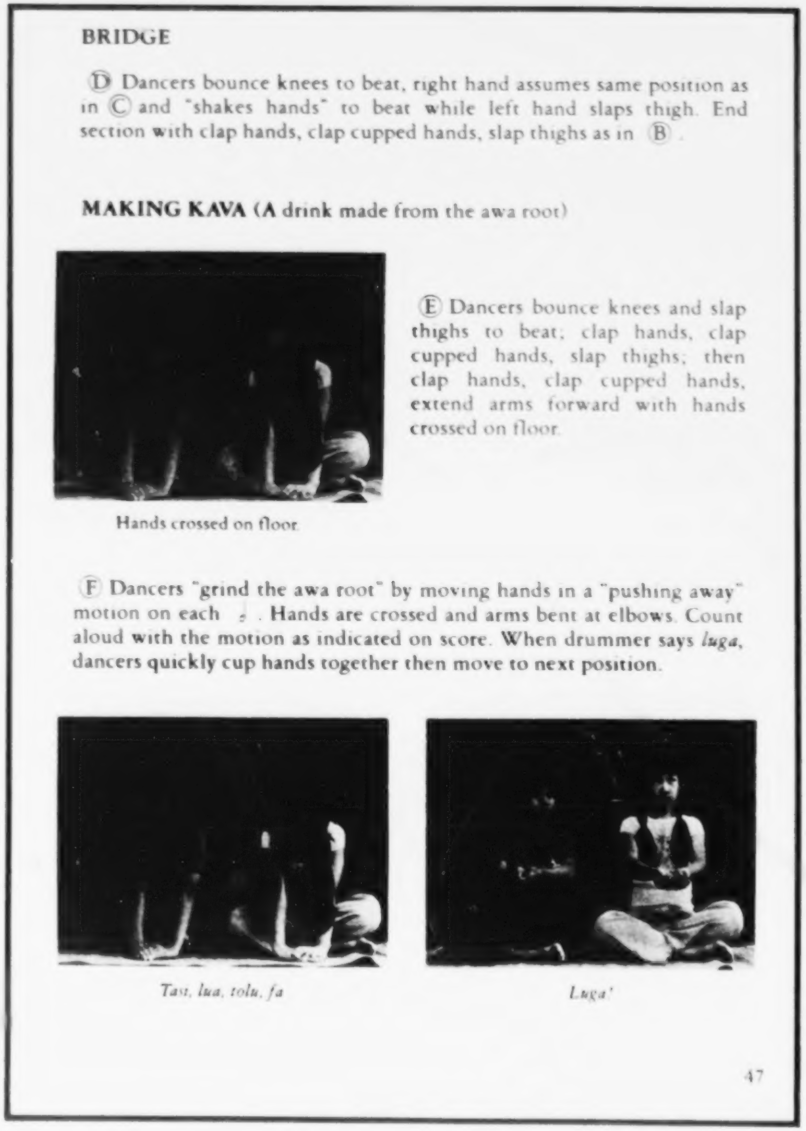
Ⓒ On first ♩, right hand makes fist, right arm forms an "L" in front of body, left hand slaps right elbow. On second ♩, left hand makes fist, left arm forms an "L," right hand slaps left elbow. Repeat these two movements for next two ♩'s. Bounce knees as drummer plays beat.

Left hand slaps elbow

Right hand slaps elbow

On first beat of next measure, dancers extend right arm forward at shoulder level as if "shaking hands," slap thigh with left hand. Shout "*Talofa!*" at the end.

Talofa!



BRIDGE

Ⓓ Dancers bounce knees to beat, right hand assumes same position as in Ⓒ and "shakes hands" to beat while left hand slaps thigh. End section with clap hands, clap cupped hands, slap thighs as in Ⓑ.

MAKING KAVA (A drink made from the awa root)

Ⓔ Dancers bounce knees and slap thighs to beat; clap hands, clap cupped hands, slap thighs; then clap hands, clap cupped hands, extend arms forward with hands crossed on floor.

Hands crossed on floor.

Ⓕ Dancers "grind the awa root" by moving hands in a "pushing away" motion on each ♩. Hands are crossed and arms bent at elbows. Count aloud with the motion as indicated on score. When drummer says *luga*, dancers quickly cup hands together then move to next position.

Tasi, lua, tolu, fa

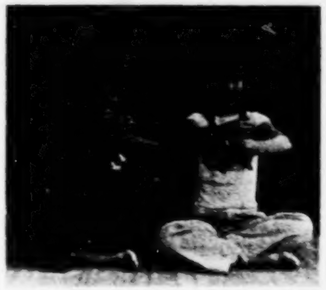
Luga!

MATERIALS AND EQUIPMENT

Rhythm sticks, jingle clogs, tambourines, drums (or substitutes)
Cassette tape player

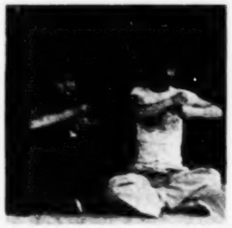
Cassette tape Side B: No. 41 "Siva Siva Maia," No. 42 "Sasa"
Wooden drum if providing own drumming part

Ⓖ Dancers "squeeze water from the awa root" by forming hands in fists one on top of the other at shoulder level. Rotate fists in twisting, wringing motion with each 𝅗𝅥 while counting aloud.

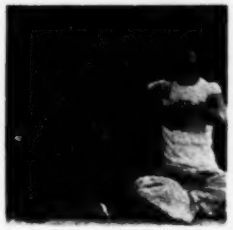


Fists one on top of the other

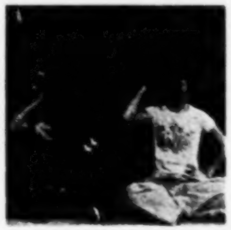
Ⓗ Dancers "scrape the awa from the bowl then swing the root in back of them." Keep hands in fists one on top of the other at shoulder level. On first ♩, move hands toward left armpit; on second 𝅗𝅥, move hands toward right armpit; on third ♩, move hands toward left armpit; on fourth 𝅗𝅥, place left hand on hip, right hand throws the awa root over the right shoulder as dancers shout "*su!*" Section ends with clap hands, clap cupped hands, and slap thighs.



Move toward left armpit



Move toward right armpit



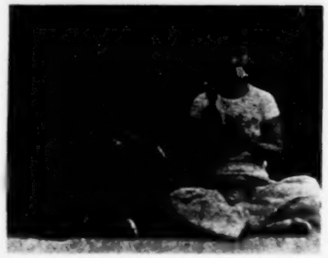
Su!

BRIDGE

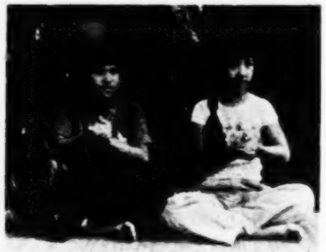
Ⓘ Similar to Ⓑ.

PATI

Ⓙ Dancers clap hands to rhythm of first measure, clap cupped hands to rhythm of second measure, then alternate clap hands and clap cupped hands for rhythm of third measure.

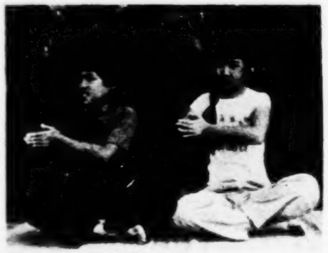


Clap hands

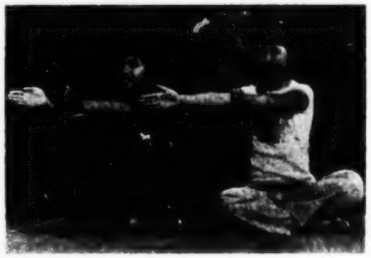


Clap cupped hands

Ⓚ Dancers clap hands to 𝅗𝅥 notes for first two measures, pushing hands away from body. Clapping begins on left side, moving to right side. End with clap hands, clap cupped hands, slap thighs, and then a final "*su!*" (left hand on hip, right hand throwing over shoulder).



Clap hands



Push hands away from body as you clap

MAINSTREAMING ACTIVITIES

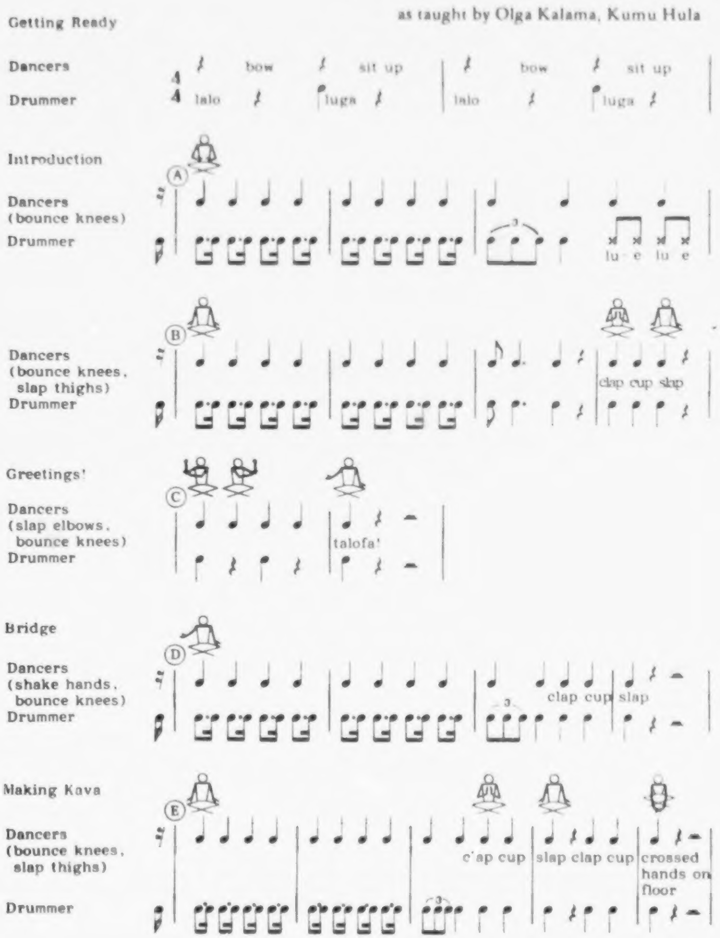
1. **Developmental.** Some students may not be able to sing and slap their thighs at the same time. Have them proceed to the thigh slapping activity even if they have not mastered the words.

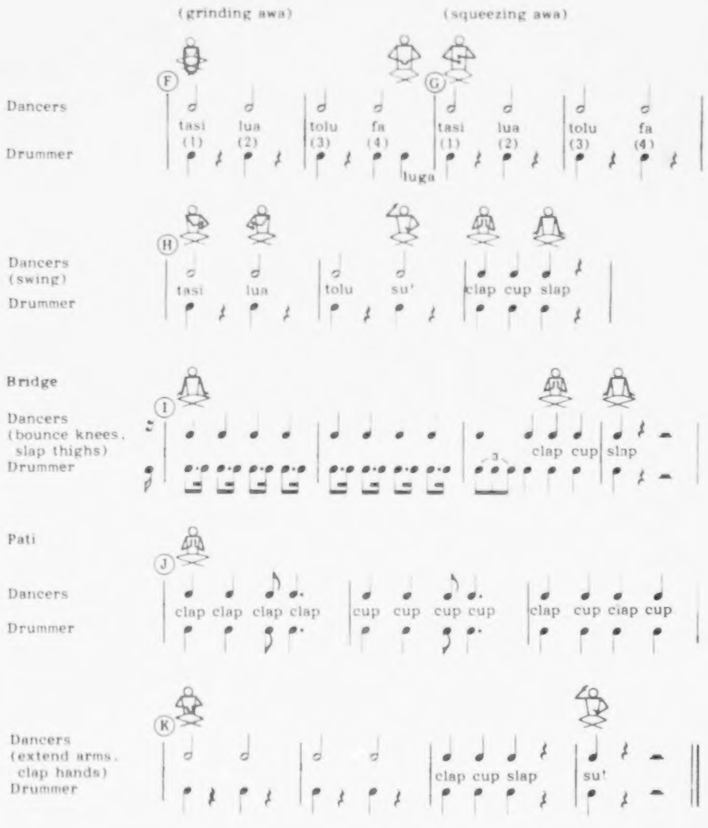
4. **All Areas.** Avoid loud sound level to reduce possibility of over stimulation. Minimize extraneous sounds such as student talking.

4. **Physical.** With minimal adaptation, students with physical handicaps can perform the dance while seated in chairs.

SASA

as taught by Olga Kalama, Kumu Hula


Getting Ready
Dancers
Drummer
4/4
bow
sit up
lalo
luga
bow
sit up
lalo
luga
Introduction
A
Dancers (bounce knees)
Drummer
3
lu - e
lu e
B
Dancers (bounce knees, slap thighs)
Drummer
clap cup slap
Greetings!
C
Dancers (slap elbows, bounce knees)
Drummer
talofa!
Bridge
D
Dancers (shake hands, bounce knees)
Drummer
3
clap cup
slap
Making Kava
E
Dancers (bounce knees, slap thighs)
Drummer
3
clap cup
slap clap cup
crossed hands on floor


(grinding awa)
(squeezing awa)
F
G
Dancers
Drummer
tasi (1)
lua (2)
tolu (3)
fa (4)
tasi (1)
lua (2)
tolu (3)
fa (4)
luga
H
Dancers (swing)
Drummer
tasi
lua
tolu
su'
clap cup slap
Bridge
I
Dancers (bounce knees, slap thighs)
Drummer
3
clap cup
slap
Pati
J
Dancers
Drummer
clap clap clap clap
cup cup cup cup
clap cup clap cup
K
Dancers (extend arms, clap hands)
Drummer
clap cup slap
su'

Teacher Note: In Ⓚ the motion for each half note consists of two parts—clapping hands and immediately extending arms after each clap. This motion is repeated for each half note starting from the left side, moving to the right side .

4. **Auditory.** Direct students to get cues by watching for and hearing drum signals.

4. **Visual.** These students can follow the audible cues provided in the activity.

4. **Developmental, Auditory.** Extra time spent in learning the entire dance is repaid by the value derived by those who have needs in auditory memory and sequence and order.

Lesson 10

CONCEPTS

Tonality: Pentatonic

Tone: Pitch, Loudness

Texture: Unison, Round

Form: Phrase

STUDENT OBJECTIVES

Notate on a music staff the pitches of a song

Compare the pitch content of two songs to identify pentatonic

Sing and play a song in unison and as a two-part round

Identify phrases in a song that are alike

Evaluate performance in terms of articulation, balance, and blend

Compose a melody for recorder using pitches of a pentatonic scale and the note durations 𝅝, 𝅗𝅥, and ♩

ACTIVITIES

1. **SPEAKING SONG TEXT IN RHYTHM.** Teach students to pronounce the words of "Pom Nadüri." A Pronunciation Guide is included in the Appendix, but the assistance of a person in the community who speaks the Korean language will add authenticity. When students are ready, have them speak the words in time with the rhythm of the song.

2. **SINGING.** Teach students to sing "Pom Nadüri" using the Korean words.

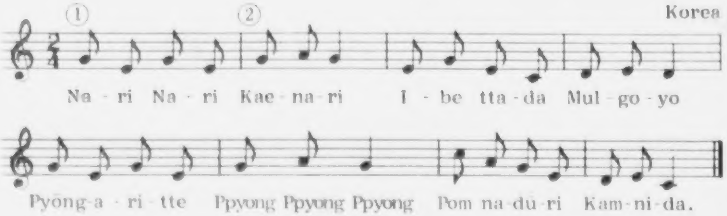
3. **SINGING, NOTATING.** Ask students to sing "Pom Nadüri" using pitch names instead of the Korean words. Afterwards, ask them to draw five lines for a music staff on a sheet of paper. Then draw a treble clef and notate from lowest to highest the pitches included in the song as in the following example. Check their work; lend assistance when needed.

Lesson 10

1. Learn to pronounce the words of "Pom Naduri." Then practice speaking the words in time with the rhythm of the song.

2. Learn to sing "Pom Naduri."

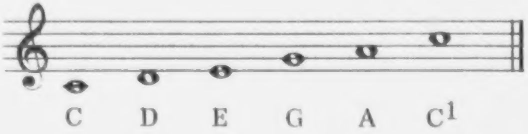
POM NADŬRI


①
②
Korea
Na - ri Na - ri Kae - na - ri I - be tta - da Mul - go - yo
Pyŏng-a - ri - tte Ppyong Ppyong Ppyong Pom na - dŭ - ri Kam - ni - da.

SPRING OUTING

Nari, nari, pretty flowers, chicks peck
flowers with their beaks
Hop together ppyong, ppyong, ppyong,
Spring is coming chicks are gay

3. Sing "Pom Nadŭri" with pitch names rather than the words of the song. Then notate on manuscript paper, from the lowest to the highest, the different pitches included in the song.



4. If the pitches C and C^1 are counted as one pitch, then what would be the song's total number of pitches?

5. Sing the song using pitch names as you finger the pitches on the recorder. Then play the song in unison, later as a two-part round.

6. Play "Pom Naduri" in unison and then identify the song's four phrases. Which two phrases are exactly alike?

4. **UNDERSTANDING PENTATONIC.** Ask students to count the notes C and C^1 as one pitch, and then determine the total number of pitches used in the song. The answer is five (C, D, E, G, A). Point out that a song of only five different pitches is called "pentatonic."

5. **PLAYING RECORDER, UNDERSTANDING UNISON AND ROUND.** Have students sing the pitches of the song as they finger them on the recorder. Then have them play the song first in unison, then in two groups as a two-part round. Remind students that for unison performance they all play the same thing at the same time. Also point out that for a round, two (or more) groups play the same music, but at different times.

6. **PLAYING IN UNISON, RECOGNIZING PHRASES.** Ask students to play the song again in unison. Guide them to recognize the song's four two-measure phrases. Note that the longer note at the end of each phrase provides a brief resting place, as in the punctuation of a sentence. Help them recognize that the first and third phrases are alike.

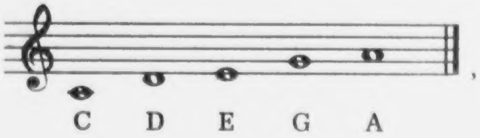
7. **SINGING, ANALYZING.** Teach students to sing Part 1 and then Part 2 of "Susan Blue." Ask them to look at the music and discover how the two parts differ. They should note that the parts are the same except for the extra measure of the pitch C at the end of Part 1. Eventually have them sing the two parts together.

8. **PLAYING RECORDER.** Divide the class into two groups and have them play the two parts on recorder. Since both groups are playing the melody—even though at different times—they should play at the same loudness level. There should be no foreground-background relationship when both groups play the melody.

9. **ANALYZING, COMPARING TWO SONGS.** Ask students to look at "Susan Blue" and identify the different notes included in the melody (C, D, E, F, G, A, C^1). Guide them to discover that the song includes more than five pitches, so is not an example of pentatonic. (It would be called "hexatonic," but that term is not used often by musicians.)

10. **PERFORMING, EVALUATING.** Tape record students singing the two parts of "Susan Blue." Play the recording and ask them to evaluate it for balance, articulation, and blend (see the Introduction page xii). Use their ideas in answering the questions in their texts to prepare another performance of the song.

11. **COMPOSING.** Have students copy the notation in their texts and then complete the composition. Remind them that each measure should include notes and/or rests that equal four beats. They should use only the pitches C, D, E, G, and A



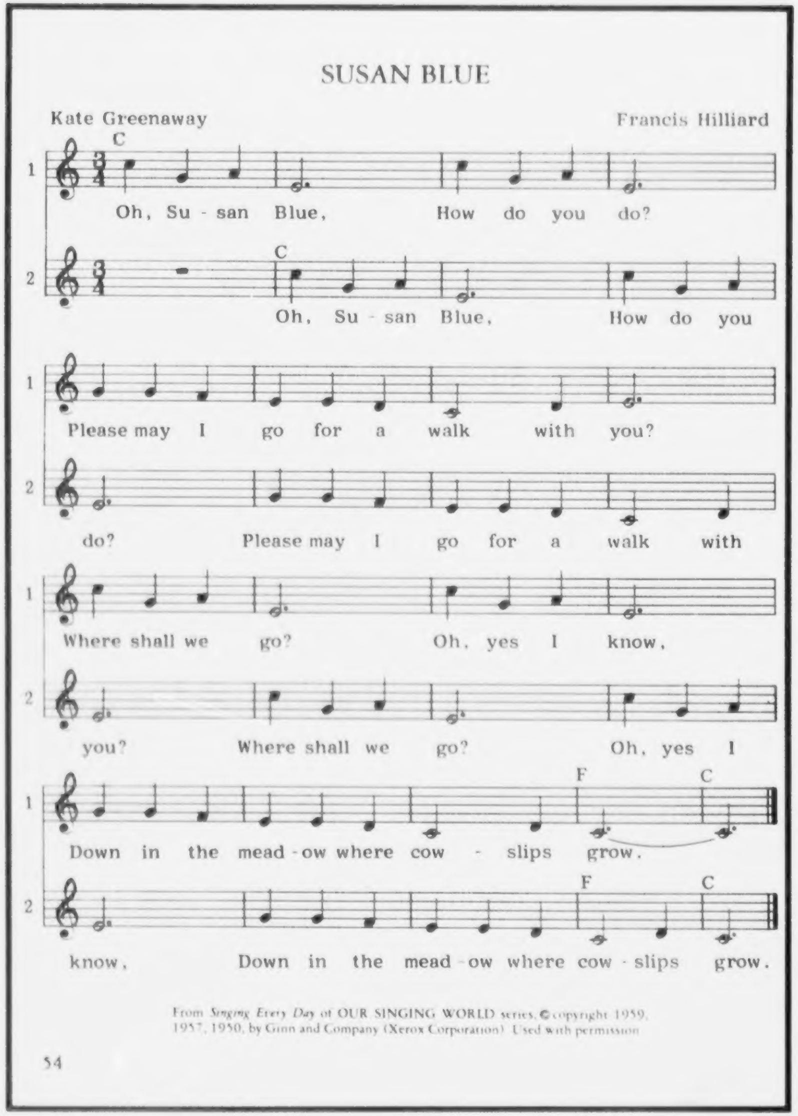
and the note and rest durations 𝅝, 𝅗𝅥, ♩, and 𝄽. After they learn to play their compositions on recorder, select some to be played for the class by you or a student.

12. **COMPLETING WORKSHEETS.** Have students complete Worksheet No. 1. Answers follow.

1. C
2. B
3. C
4. C
5. A
6. B
7. C
8. C
9. A
10. A
11. B
12. C
13. C
14. B
15. A

MATERIALS AND EQUIPMENT

Recorders
Cassette tape player
Cassette tape Side B: No. 43 "Pom Nadŭri" (voice, piano), No. 44 "Pom Nadŭri" (round: recorders), No. 45 "Susan Blue" (voices, piano), No. 46 "Susan Blue" (recorders, piano)
Duplicated copies of Worksheet No. 1



SUSAN BLUE

Kate Greenaway
Francis Hilliard

C
1
Oh, Su - san Blue, How do you do?
2
C
Oh, Su - san Blue, How do you
1
Please may I go for a walk with you?
2
do? Please may I go for a walk with
1
Where shall we go? Oh, yes I know,
2
you? Where shall we go? Oh, yes I
F
C
1
Down in the mead - ow where cow - slips grow.
F
C
2
know, Down in the mead - ow where cow - slips grow.
54

From *Singing Every Day* of OUR SINGING WORLD series. © copyright 1959, 1957, 1950, by Ginn and Company (Xerox Corporation). Used with permission

After Learning to Sing Part 1 of "Susan Blue" . . .

7. Learn to sing Part 2. Look closely at the music and decide how Part 2 is different from Part 1.

8. Divide into two groups and play the two parts on recorder. Which part do you believe should be played louder than the other?

9. Does "Susan Blue" include the same number of pitches as "Pom Nadüri"? Are both pentatonic?

10. Listen to a recording of your performance of "Susan Blue." Then answer the following questions.

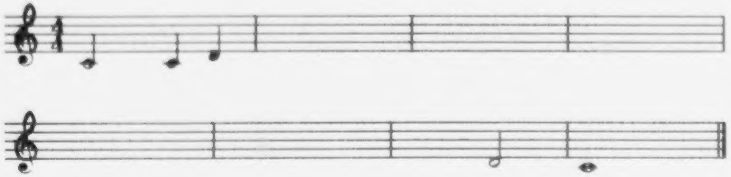
a. Do the two parts sound balanced (equal levels of loudness)?

b. Do the parts sound together? Are they sung with the beat?

c. Do the two parts sound good together? Is the quality good for both groups?

d. What adjustments would you make to improve the performance?

11. Compose a melody you can play on your recorder that includes the pitches C, D, E, G, and A. You may use the note and rest durations 𝅝, 𝅗𝅥, ♩, and 𝄽. Copy the following on paper. Fill in the measures to complete your composition.



12. Complete Worksheet No 1.

MAINSTREAMING ACTIVITIES

3. and 4. **Developmental, Visual, Physical.** Pair students who cannot do the writing with students who can. In each pair, have one student responsible for watching, explaining, pointing, evaluating, etc., while the other student writes.

5., 6., and 8. **All Areas.** Provide alternative involvement such as singing, for those who cannot play recorder.

Lesson 11

CONCEPTS

Melody: Contour

Rhythm: Accent, Beat, Melodic Rhythm

STUDENT OBJECTIVES

Demonstrate ability to sing and follow the notation for a melody while tracing its contour with the hand

Demonstrate ability to sing a song while tapping the thighs to the beat, using stresses to establish a meter

Reveal recognition of melodic rhythm by singing a song while tapping the hands to the rhythm

ACTIVITIES

1. **LISTENING, FOLLOWING NOTATION, TRACING CONTOUR OF MELODY.** Ask students to follow the music for "Atin Cu Pung Singsing" and trace the contour of the melody with their hands while listening to the recording.

2. **SINGING, TRACING CONTOUR OF MELODY.** Teach students to sing "Atin Cu Pung Singsing" while tracing the contour of the melody with their hands.

3. **SINGING, TAPPING AND ACCENTING THE BEAT.** Students should sing the song again as they tap their thighs to the beat, stressing the first of each three taps.

4. **SINGING, TAPPING MELODIC RHYTHM.** Ask students to tap the heels of their left hands with the fingers of the right hand to the rhythm of the melody as they sing the song again. Explain that the rhythm of the melody is called "melodic rhythm."

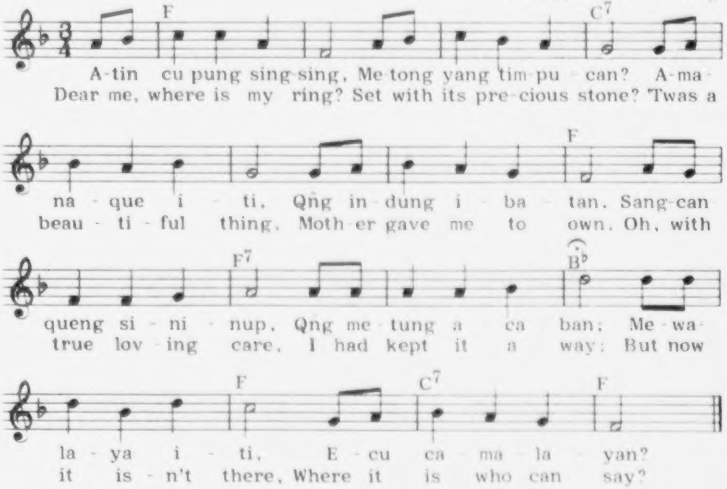
Lesson 11

1. As you listen to the recording of "Atin Cu Pung Singsing," look at the music and trace the contour of the melody with your hand.

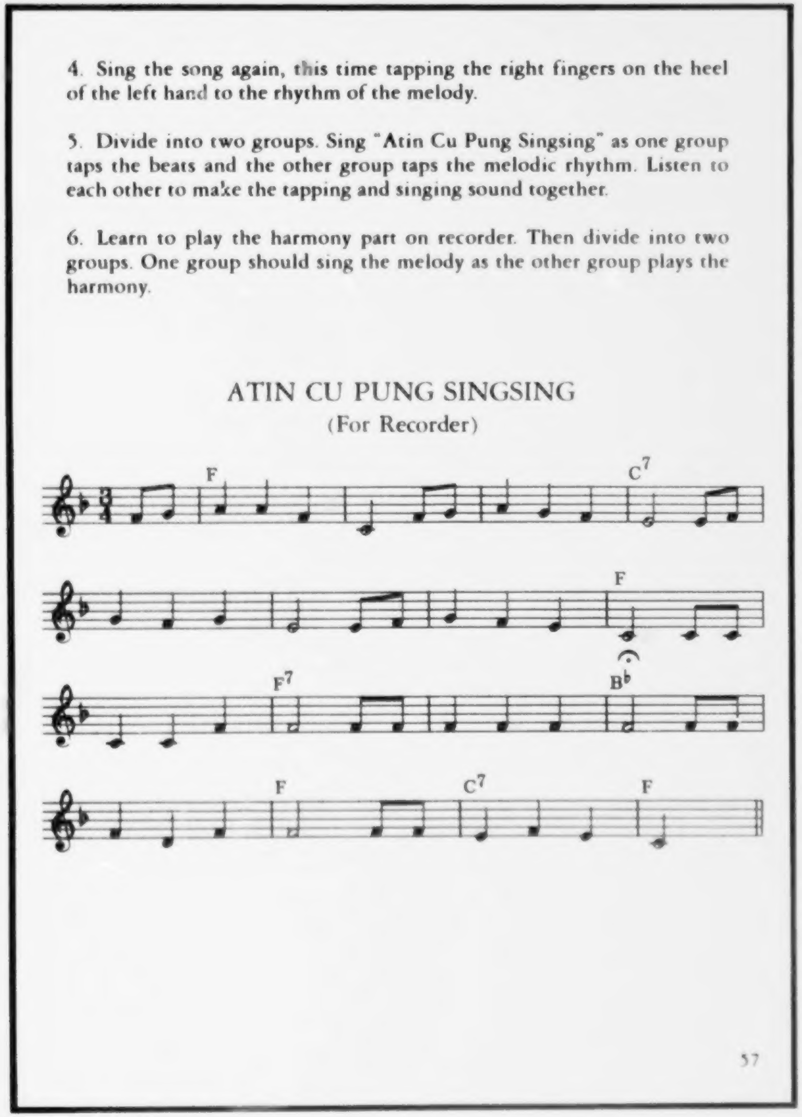
2. Learn to sing "Atin Cu Pung Singsing," still tracing its contour.

ATIN CU PUNG SINGSING

Philippine Folk Song


F
C7
A-tin cu pung sing-sing, Me-tong yang tim-pu - can? A-ma-
Dear me, where is my ring? Set with its pre-cious stone? 'Twas a
F
na - que i - ti, Qng in - dung i - ba - tan. Sang-can
beau - ti - ful thing, Moth-er gave me to own. Oh, with
F7
B♭
queng si - ni - nup, Qng me - tung a - ca - ban; Me - wa-
true lov - ing care, I had kept it a - way; But now
F
C7
F
la - ya i - ti, E - cu ca - ma - la - yan?
it is - n't there, Where it is who can say?

3. Sing "Atin Cu Pung Singsing" again as you tap your thighs to a steady beat. Since the song is in a meter of threes, stress the first of each three taps.



4. Sing the song again, this time tapping the right fingers on the heel of the left hand to the rhythm of the melody.

5. Divide into two groups. Sing "Atin Cu Pung Singsing" as one group taps the beats and the other group taps the melodic rhythm. Listen to each other to make the tapping and singing sound together.

6. Learn to play the harmony part on recorder. Then divide into two groups. One group should sing the melody as the other group plays the harmony.

ATIN CU PUNG SINGSING

(For Recorder)

5. **SINGING, TAPPING BEAT AND MELODIC RHYTHM.** Divide students into two groups. Both groups should sing the song as one group taps the beat and the other group taps the melodic rhythm. Encourage them to listen to each other and try to produce a well-articulated ensemble sound. Note with them the interest created when two individuals or two groups do separate things at the same time, creating a harmonious result.

6. **SINGING, PLAYING RECORDER.** Teach students to play the harmony for "Atin Cu Pung Singsing" on recorder. Then divide them into two groups—singers for the melody, recorder players for the harmony. The groups should later switch parts. Use autoharp strums to accompany the singers and recorder players.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side B: No. 47 "Atin Cu Pung Singsing"
Recorders
Autoharp

Lesson 12

CONCEPTS

Texture: Polyphony

Tone: Timbre (Instruments of the Orchestra)

STUDENT OBJECTIVES

Reveal recognition of an example of polyphonic texture

Identify by sight and sound the instruments of the orchestra

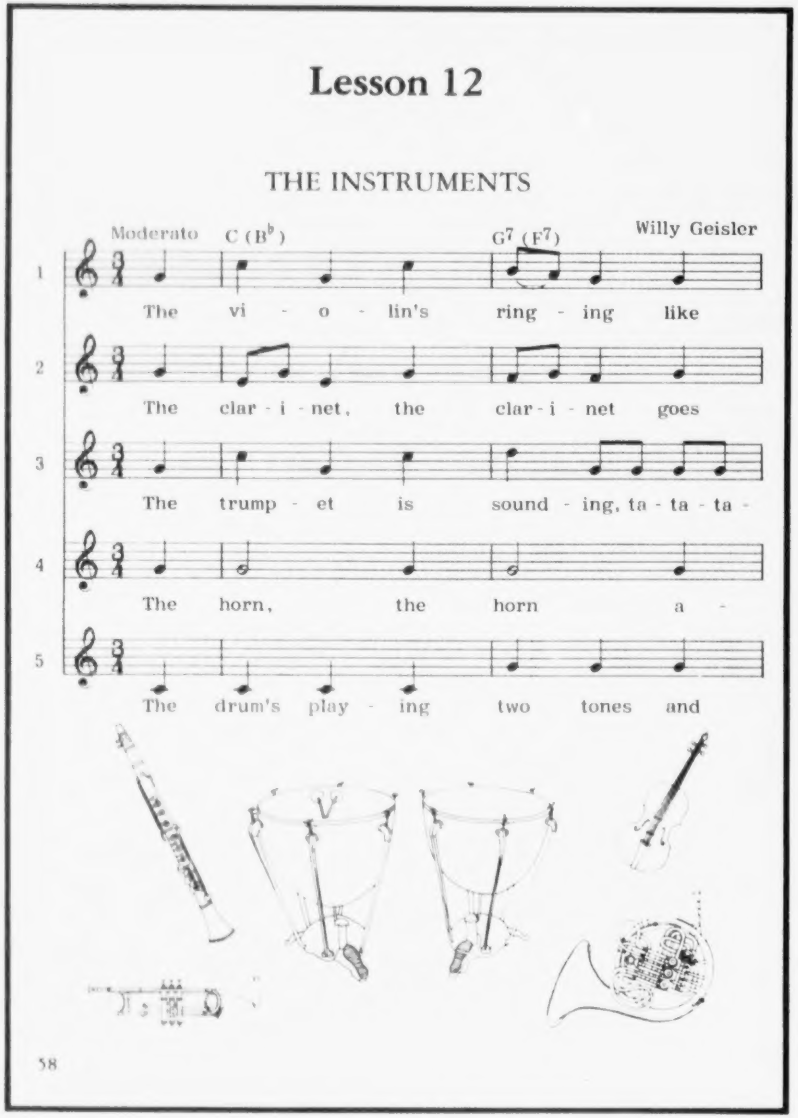
ACTIVITIES

1. **SINGING.** Teach students to sing the five parts of "The Instruments." When they know the parts, divide the class into five groups to perform a round. Group 1 should sing the first part (violin) through to its completion. As Group 1 begins singing the second part, Group 2 begins the first part, and so on. At one point all five parts will be sounding together, as shown in the following diagram.

Group 1: Part 1 2 3 4 5
Group 2: Part 1 2 3 4 5
Group 3: Part 1 2 3 4 5
Group 4: Part 1 2 3 4 5
Group 5: Part 1 2 3 4 5

2. **UNDERSTANDING POLYPHONY.** Ask students to look at Example 31 in their texts and select the diagram that best represents their performance of the song as a round (C). Guide them to discover that all five melodies are of equal importance to the song, and that when two or more melodies of equal importance are heard at the same time, a polyphonic texture is produced.

3. **IDENTIFYING FAMILY NAMES OF INSTRUMENTS.** Ask students to write on a sheet of paper the name of each instrument in the song and the family to which each belongs. Following are the correct answers.

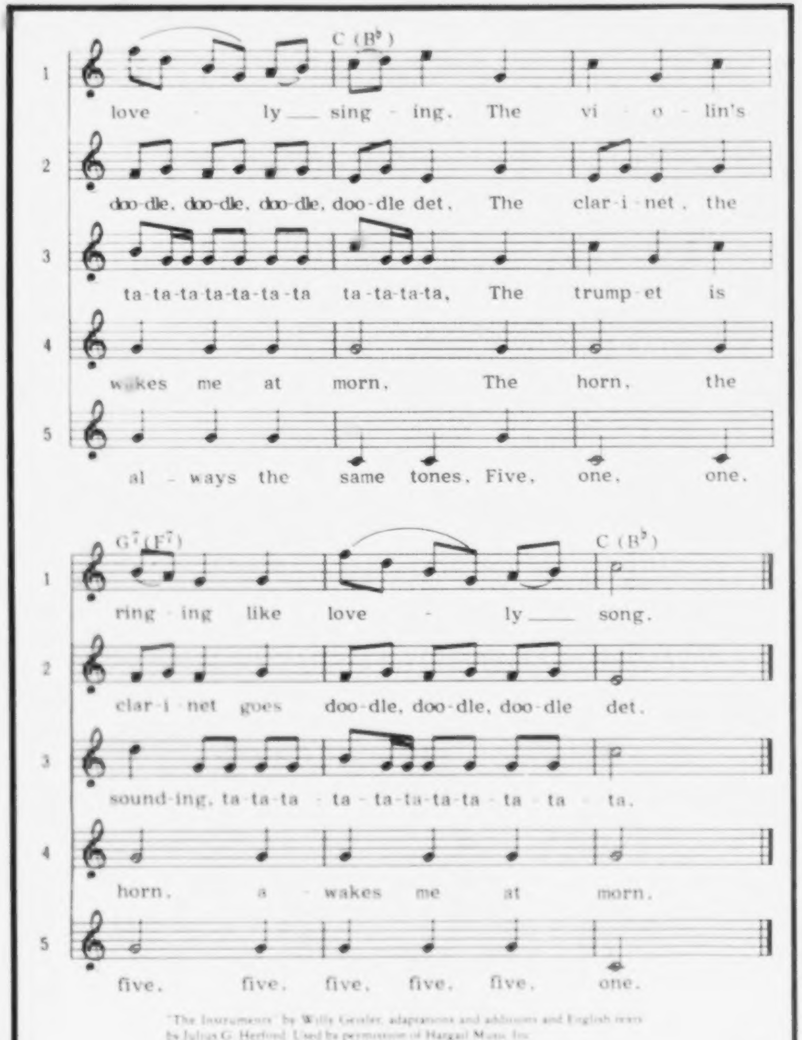


Lesson 12

THE INSTRUMENTS

Moderato
C (B♭)
G7 (F7)
Willy Geisler
1
The vi - o - lin's ring - ing like
2
The clar - i - net, the clar - i - net goes
3
The trump - et is sound - ing, ta - ta - ta -
4
The horn, the horn a -
5
The drum's play - ing two tones and
58

1. Violin (String Family)
2. Clarinet (Woodwind Family)
3. Trumpet (Brass Family)
4. Horn (Brass Family)
5. Drum (Percussion Family)


C (B♭)
1
love - ly___ sing - ing. The vi - o - lin's
2
doo-dle, doo-dle, doo-dle, doo-dle det. The clar-i-net, the
3
ta-ta-ta-ta-ta-ta-ta ta-ta-ta-ta, The trump-et is
4
wakes me at morn, The horn, the
5
al - ways the same tones, Five, one, one.
G7 (F7)
C (B♭)
1
ring - ing like love - ly___ song.
2
clar-i-net goes doo-dle, doo-dle, doo-dle det.
3
sound-ing, ta-ta-ta - ta - ta-ta-ta-ta - ta - ta - ta.
4
horn, a - wakes me at morn.
5
five, five, five, five, five, one.

"The Instruments" by Willy Geisler, adaptations and additions and English texts by Julius G. Herford. Used by permission of Hargail Music Inc.

59

4. **LISTENING, IDENTIFYING STRING AND WOODWIND TIMBRES.** Become familiar with the information in the brochure and the filmstrips included with the recording "Meet the Instruments." Display poster pictures of instruments grouped by families if they are available. If your students have had sufficient experience identifying instruments of the orchestra by sight and sound, you may elect to begin with No. 6.

Play the first band of side 1 as you show the filmstrip "Strings and Woodwinds" (approximately 20 minutes in length). Although the room will be dark and the names of the instruments are given in the filmstrip, have students write down the names of the instruments in the order they are presented. This will help to focus concentration and serve as a drill in learning to identify and spell the names of the instruments.

5. **LISTENING, IDENTIFYING BRASS AND PERCUSSION TIMBRES.** Play the second band of side 1 as you show the filmstrip "Brass and Percussion" (approximately 10 minutes in length). Follow the same procedures as for No. 4 above. Then repeat any segments of side 1 and/or the filmstrips you believe students should experience again.

6. **LISTENING, IDENTIFYING INSTRUMENTS BY TIMBRE.** Play side 2 of the recording and ask students to identify the instruments by sound, picturing in their minds what an instrument looks like as it is heard. There are four bands on side 2 of the recording; approximate playing times are: Strings (3 minutes), Woodwinds (7 minutes), Brass (2 minutes), and Percussion (3 minutes).

7. **COMPLETING WORKSHEETS.** Give each student a copy of Worksheet No. 2. Ask them to write the names and families of the instruments in the spaces beneath the pictures. Have students exchange worksheets to correct their answers. By checking papers other than their own there will be reinforcement of the instrument names and families, as well as spelling of the names. The correct answers follow.

1. Orchestra Bells, Percussion
2. Flute, Woodwind
3. Tuba, Brass
4. Maracas, Percussion
5. Piccolo, Woodwind
6. Trumpet, Brass
7. Castanets, Percussion
8. Tambourine, Percussion
9. Harp, String
10. Bassoon, Woodwind
11. Bass Drum, Percussion
12. Celesta, Percussion
13. Contra Bassoon, Woodwind
14. Triangle, Percussion
15. Trombone, Brass
16. Snare Drum, Percussion
17. Oboe, Woodwind
18. Clarinet, Woodwind
19. English Horn, Woodwind
20. Timpani, Percussion
21. Saxophone, Woodwind
22. Bass Clarinet, Woodwind
23. Wood Block, Percussion
24. Cymbals, Percussion
25. Violin, String
26. Viola, String
27. Bass Viol, String
28. French Horn, Brass
29. Gong, Percussion
30. Cello, String

MATERIALS AND EQUIPMENT

Phonograph

Recording of "Meet the Instruments," Bowmar/Noble Publishers Inc., No. 124

Poster pictures of instruments (optional)

Duplicated copies of Worksheet No. 2

Cassette tape player

Cassette tape Side B: No. 48 "The Instruments"

MAINSTREAMING ACTIVITIES

1. **Auditory, Developmental.** Show the appropriate instrument poster with name of instrument clearly displayed as each part is practiced. Then use the pictures as visual cues for the entrances of the parts of the song.

2. **Visual.** Provide an enlarged or tactile reproduction of Example 31.

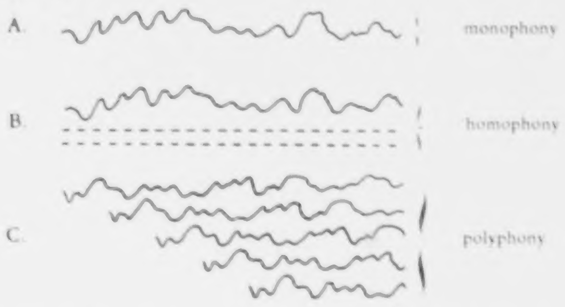
3. **Visual, Developmental.** Have students work in pairs. Display the correct answers in large letters on a poster. Show the picture posters to review all instruments by families.

After Learning to Sing "The Instruments" . . .

1. Divide into five groups and sing the song as a round.

2. Which of the diagrams in Example 31 do you believe best represents your performance of "The Instruments" when all the parts were sounding together?

Example 31



3. Write on a sheet of paper the names of the five instruments the song is about. Identify the "family" for each of the instruments.

4. Listen to the recorded examples of instruments as you watch the filmstrip. Write on a sheet of paper the names of the instruments in the string and woodwind families as they are presented.

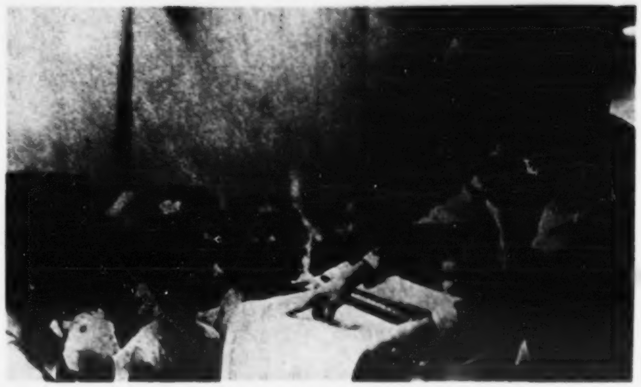
5. Listen again as you watch the filmstrip and write on a sheet of paper the names of the instruments in the brass and percussion families as they are presented.

6. Listen to the recorded instruments. Name them to yourself and try to recall what they look like as you hear them play.

7. Look at Worksheet No. 2. Write the names and families of the instruments in the spaces. Be sure to consider the sizes of the pictures when deciding on the names of the string instruments and the flute and piccolo.

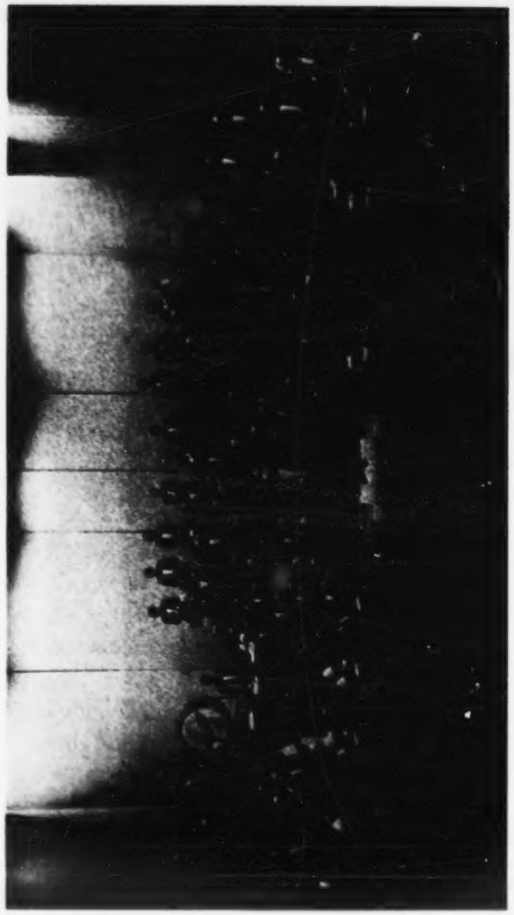
4. and 5. **All Areas.** Many will not be able to listen, watch and write at the same time. So before the filmstrip is shown, focus attention on listening, watching, and remembering. After the filmstrip, ask volunteers to name the instruments presented. Then have students write (or copy) the instruments' names.

7. **All Areas.** Students should work in pairs or assist each other as needed.



Educational Concerts with Henry Miyamura, conductor

Photographs by Robert Chinn, courtesy of the Honolulu Symphony Society



Maestro Donald Johanos and the Honolulu Symphony Orchestra

Photograph by Robert Chinn, courtesy of the Honolulu Symphony Society

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CONCEPTS

Texture: Unison
Rhythm: *Ritardando*
Form: Phrase

STUDENT OBJECTIVES

Analyze a music score to identify its principal features

Reveal through performance recognition of phrases in songs

Identify like and unlike phrases in songs

ACTIVITIES

1. **LISTENING, FOLLOWING MUSIC SCORE.** Play the recording of "Christmas is Really You" and ask students to follow the music score in their texts. You might have them trace the melody with their hands to aid concentration.

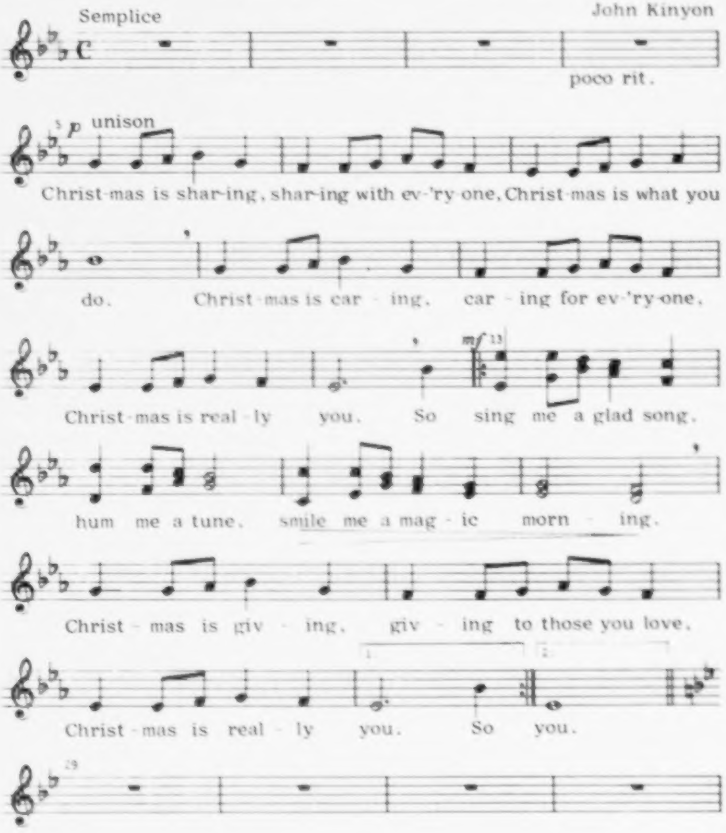
2. **ANALYZING MUSIC SCORE.** Explain some of the features of the music score before having students answer the questions in their texts. Point out the four measures before the singers begin; the *poco rit.* in the fourth measure (*poco* = little; *rit.* or *ritardando* = gradually slowing); the measure numbers which help to locate specific parts of the song; the first and second endings before measure 29; and other features you believe are important.

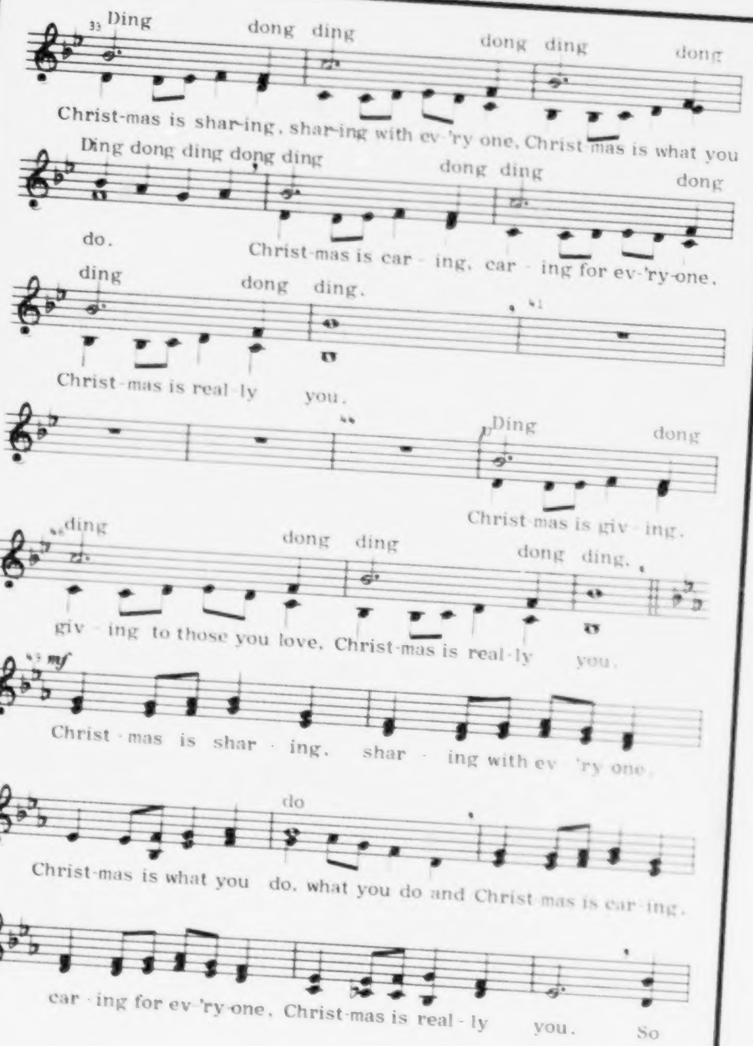
The song includes a four-measure piano introduction. The singers begin singing in unison at measure 5. They first sing harmony at measure 13.

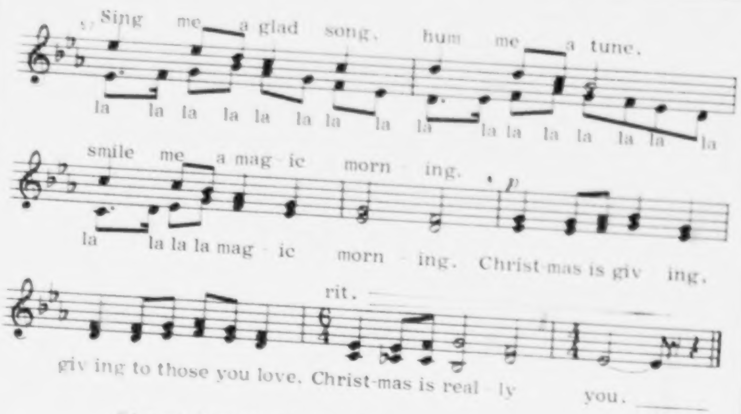
3. **SINGING.** Teach students to sing "Christmas is Really You," observing the breath marks (❜) in the score. One of the recordings features the harmony part you should use to help students learn to sing the song.

Lesson 13

CHRISTMAS IS REALLY YOU


Semplice
John Kinyon
poco rit.
5
p
unison
Christ-mas is shar-ing, shar-ing with ev-'ry one, Christ-mas is what you
do. Christ-mas is car - ing, car - ing for ev-'ry one,
Christ-mas is real - ly you. So sing me a glad song,
mf
13
hum me a tune, smile me a mag - ic morn - ing.
Christ - mas is giv - ing, giv - ing to those you love,
1.
2.
Christ - mas is real - ly you. So you.
29


33
Ding dong ding dong ding dong
Christ-mas is shar-ing, shar-ing with ev-'ry one. Christ-mas is what you
Ding dong ding dong ding dong ding dong
do. Christ-mas is car - ing, car - ing for ev-'ry-one.
ding dong ding.
41
Christ-mas is real-ly you.
p Ding dong
Christ-mas is giv - ing.
ding dong ding dong ding.
giv - ing to those you love. Christ-mas is real-ly you.
mf
Christ - mas is shar - ing, shar - ing with ev - 'ry one.
do
Christ-mas is what you do, what you do and Christ-mas is car-ing.
car - ing for ev-'ry-one. Christ-mas is real - ly you. So


57
Sing me a glad song, hum me a tune,
la la la la la la la la la la la la la la la la
smile me a mag - ic morn - ing. p
la la la la mag - ic morn - ing. Christ-mas is giv - ing,
rit.
6/4
giv ing to those you love. Christ-mas is real - ly you.

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1. Follow the music of "Christmas is Really You" as you listen to the recording. Be prepared later to answer questions about what you hear.

2. Is there an introduction before the singers begin? Do the singers first sing in unison or harmony? At what measure number do the singers begin singing in harmony?

3. Learn to sing the melody and harmony of "Christmas is Really You." Notice the breath marks (') in the music. Practice taking a breath only where these occur.

4. The breath marks in the music help to show where phrases begin and end. How many phrases are there from measures 5 to 29?

5. Which of the phrases from measures 5 to 29 are alike? Which are different?

6. Does the song include a change in meter?

130

131

4. **IDENTIFYING PHRASES.** Point out that the breath marks help to identify phrases in the song. Guide them to discover that there are six phrases from measures 5 to 29 (including the repeat after measure 13).

5. **COMPARING PHRASES.** Help students learn to recognize phrases that are alike and phrases that are different. You could use letters to label the six phrases from measures 5 to 29 as follows:

AABABA.

6. **ANALYZING FOR METER.** Guide students to discover the change in meter that occurs in the next to the last measure. The song changes to $\frac{6}{4}$ (six quarter notes, or beats, per measure). The final measure returns to the C meter of four beats per measure.

7. **SINGING, ANALYZING FOR PHRASES.** Teach students to sing "My Hawaiian Madonna." Then help them identify the four eight-measure phrases. The longer notes in the song mark off the ends of phrases and suggest punctuation of "sentences." The form of the song could be described as AABA.

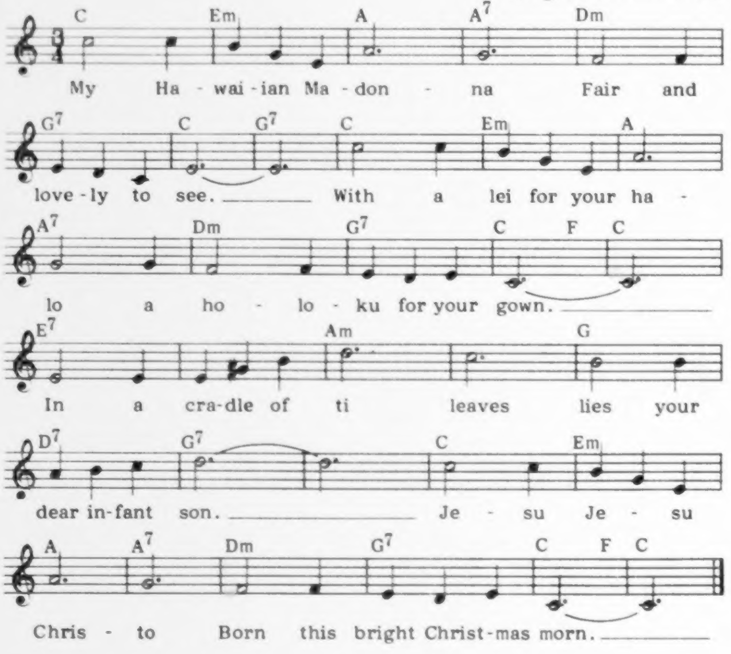
8. **SINGING, ACCOMPANYING.** Have students add an autoharp and finger cymbal accompaniment to another performance.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side B: No. 49 "Christmas is Really You," No. 50 "My Hawaiian Madonna"
Finger cymbals
Autoharp

MY HAWAIIAN MADONNA

Irmgard Farden Aluli


C Em A A7 Dm
My Ha - wai - ian Ma - don - na Fair and
G7 C G7 C Em A
love - ly to see. With a lei for your ha -
A7 Dm G7 C F C
lo a ho - lo - ku for your gown.
E7 Am G
In a cra-dle of ti leaves lies your
D7 G7 C Em
dear in-fant son. Je - su Je - su
A A7 Dm G7 C F C
Chris - to Born this bright Christ-mas morn.

2 Menehunes for shepherds
Come to watch at your side
Three aliis bring presents
And adore the Christ Child
The air is fragrant with flowers
Hawaii bows and adores
Jesu, Jesu Christo
Little Savior of all.

3 Stars are brightly beaming
In the heavens above
Tradewinds softly singing
Lullabies of love
Our land is filled with aloha
We praise your newly-born son
My Hawaiian Madonna
Blessed, chosen one.

"My Hawaiian Madonna" by Irmgard Farden Aluli. Used by Permission

After Learning to Sing "My Hawaiian Madonna" . . .

7. Identify the song's four phrases. Decide which phrases are alike, which are different.

8. Add an autoharp and finger cymbal accompaniment to another performance of the song.

MAINSTREAMING ACTIVITIES

8. **Physical, Developmental.** Select appropriate participation for non-vocal students. For example, a student might play chord roots on resonator bells or strike finger cymbals or soft triangles on the first beats of the measures that begin with a tied note.

[redacted]

CONCEPTS

Rhythm: Syncopation, Rhythm Pattern

STUDENT OBJECTIVES

Perform rhythm patterns with a steady beat

Sing and play rhythm instruments to reveal understanding of syncopated patterns

Evaluate performance in terms of articulation, balance, and blend

ACTIVITIES

1. **SINGING, CLAPPING AND SPEAKING RHYTHM PATTERNS.** Teach students to sing "Pablo, the Reindeer." Then ask them to look at the rhythm patterns in Example 32 and locate where each appears in the music. Have them clap and speak aloud each of the patterns as you play a steady beat on a drum, or as you have one group count the beats beneath the patterns. Later divide the class into three groups and have them perform all three patterns together.

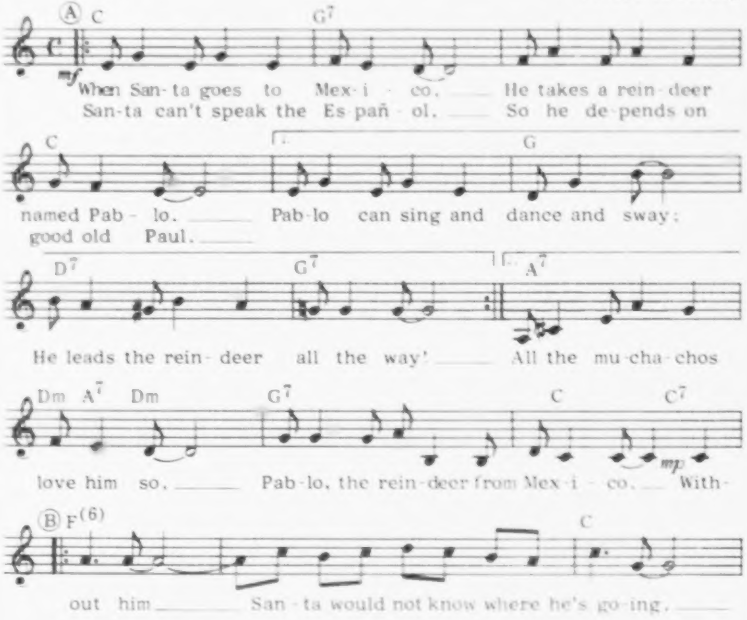
2. **SINGING, PLAYING ACCOMPANYING RHYTHMS.** Select students to substitute rhythm instruments for the clapping and speaking sounds. Rehearse the three patterns using rhythm instruments, first singly, then together. Then have some students play the three patterns throughout the song as an accompaniment to other students who sing.

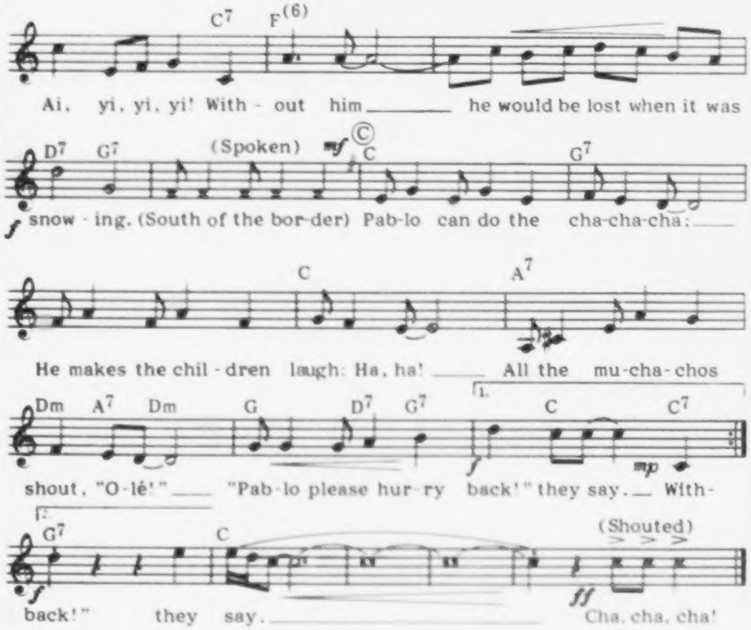
3. **PERFORMING, UNDERSTANDING SYNCOPATION.** Have students in two groups perform the rhythms in Example 33. For each rhythm, Group 2 might count one measure aloud to establish a beat before Group 1 begins. The two groups should later exchange parts. Help them build an understanding of syncopation as explained in their texts.

Lesson 14

PABLO, THE REINDEER

George Lovering


A
C
G7
mf
When San-ta goes to Mex-i - co, He takes a rein-deer
San-ta can't speak the Es-pañ - ol, So he de-pends on
C
G
named Pab - lo. Pab-lo can sing and dance and sway;
good old Paul.
D7
G7
A7
He leads the rein-deer all the way! All the mu-cha-chos
Dm A7 Dm
G7
C
C7
love him so, Pab-lo, the rein-deer from Mex-i - co. With-
mp
B
F(6)
C
out him San - ta would not know where he's go-ing.


C7
F(6)
Ai, yi, yi, yi! With - out him he would be lost when it was
D7
G7
(Spoken)
mf
©
C
G7
f
snow - ing. (South of the bor-der) Pab-lo can do the cha-cha-cha;
C
A7
He makes the chil - dren laugh: Ha, ha! All the mu-cha-chos
Dm
A7
Dm
G
D7
G7
1.
C
C7
f
mp
shout, "O-lé!" "Pab-lo please hur-ry back!" they say. With-
2.
G7
C
(Shouted)
f
ff
back!" they say. Cha, cha, cha!

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4. **PERFORMING, EVALUATING.** Have students perform the song again and include ukuleles and autoharps strumming to the beat, rhythm instruments playing the patterns in Example 32. Tape record a performance and play it for students to evaluate for articulation, balance, and blend (see Introduction, page xii).

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side B: No. 51 "Pablo, the Reindeer"
Maracas, rhythm sticks, claves, tambourines, sandpaper blocks, guiro or notched sticks
Ukuleles
Autoharps

MAINSTREAMING ACTIVITIES

1. **Visual, Developmental, Auditory.** Provide large print and tactile cue cards for Example 32. Guide correct rhythm response by tapping students' shoulders or helping them to clap in time. Always reinforce correct responses.

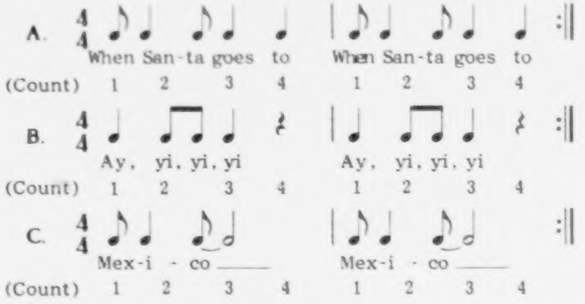
2. **All Areas.** Allow students with severe rhythmic problems to choose one pattern — probably pattern B — and play it exclusively.

3. and 4. **Physical.** Students who cannot sing or play rhythms can approximate the beat by shaking jingle bells that they hold, that are tied to their wrists, or that are suspended in front of them.

After Learning to Sing "Pablo, the Reindeer" . . .

1. Look at the rhythm patterns in Example 32. Find each pattern in the music. Then clap and speak aloud each of the patterns in time to a steady beat.

Example 32


A.
When San-ta goes to
When San-ta goes to
(Count) 1 2 3 4 1 2 3 4
B.
Ay, yi, yi, yi
Ay, yi, yi, yi
(Count) 1 2 3 4 1 2 3 4
C.
Mex-i - co
Mex-i - co
(Count) 1 2 3 4 1 2 3 4

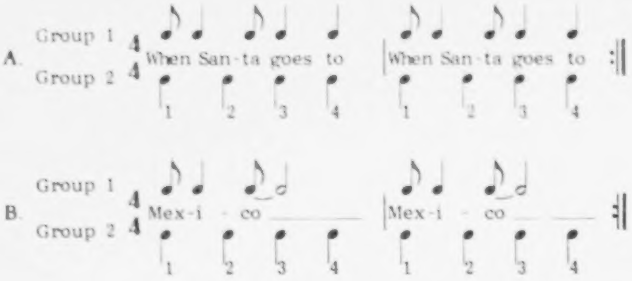
2. Substitute rhythm instruments for the clapping and speaking sounds. Use the following instruments for the patterns in Example 32.

Maracas, Rhythm sticks for A.
Claves, Tambourines for B.
Sandpaper blocks, Guiro or Notched sticks for C.

Sing the song as rhythm instrument players play the patterns to accompany your singing.

3. Divide into two groups to speak aloud the rhythms in Example 33.

Example 33


A.
Group 1
Group 2
When San-ta goes to
When San-ta goes to
1 2 3 4 1 2 3 4
B.
Group 1
Group 2
Mex-i - co
Mex-i - co
1 2 3 4 1 2 3 4

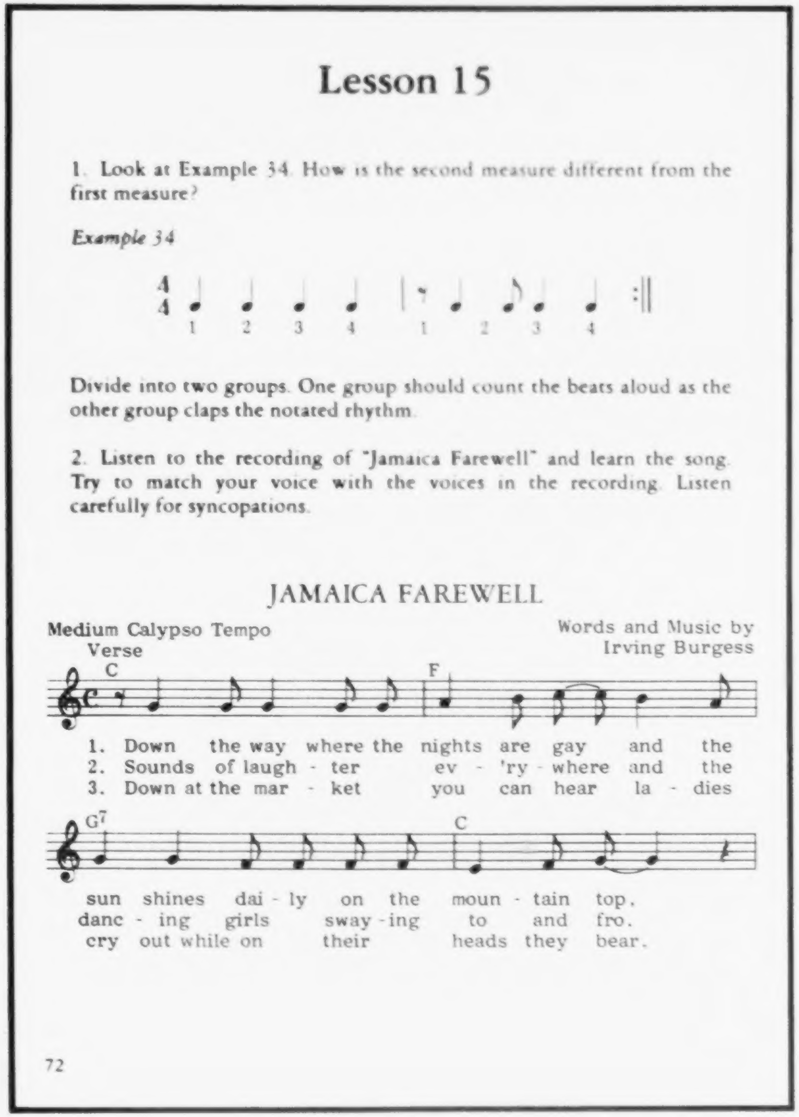
Notice that the rhythms performed by Group 1 did not always occur on the beats. When notes in music conflict with the normal beat pattern, the result is syncopation.

4. Perform "Pablo, the Reindeer" again and include an accompaniment of rhythm instruments, ukuleles, and autoharp. Tape record your performance and evaluate it.

Did the players and singers sound together?

Were some instruments or some singers too loud? Too soft?

Did the instruments sound good with the singers? Should other instruments have been used? If so, which?



Lesson 15

1. Look at Example 34. How is the second measure different from the first measure?

Example 34

Divide into two groups. One group should count the beats aloud as the other group claps the notated rhythm.

2. Listen to the recording of "Jamaica Farewell" and learn the song. Try to match your voice with the voices in the recording. Listen carefully for syncopations.

JAMAICA FAREWELL

Medium Calypso Tempo
Verse

Words and Music by
Irving Burgess

1. Down the way where the nights are gay and the sun shines dai - ly on the moun - tain top,
2. Sounds of laugh - ter ev - 'ry - where and the danc - ing girls sway - ing to and fro.
3. Down at the mar - ket you can hear la - dies cry out while on their heads they bear.

Lesson 15

CONCEPTS

Rhythm: Syncopation, Rhythm Pattern

STUDENT OBJECTIVES

Reveal understanding of syncopation through performance

Play rhythm patterns as an accompaniment

ACTIVITIES

1. **PERFORMING A SYNCOPATED PATTERN.** Ask students to look at Example 34. Lead them to discover that the notes in the first measure all occur on beats; two notes in the second measure conflict with the beat, and thus form syncopation. Have students divide into two groups to perform Example 34.

2. **SINGING, LISTENING.** Use the recording to teach students to sing "Jamaica Farewell." Encourage them to look at the music and listen to the voices in the recording to learn to sing the syncopated patterns.

3. **SINGING, PLAYING BONGO DRUM ACCOMPANIMENT.** Have students slap their thighs and desk tops to learn the rhythm for bongo drums in Example 35. Then let them take turns playing the part on drums for other performances of the song.

4. **SINGING, PLAYING CLAVES ACCOMPANIMENT.** Rehearse students in clapping the pattern for claves in Example 36. Have them count silently to themselves as they clap. Later the pattern for claves should be added to a performance of the song.

5. **SINGING, PLAYING ACCOMPANIMENT PARTS.** Have students stage a performance that includes singers and the accompaniment parts they learned earlier.

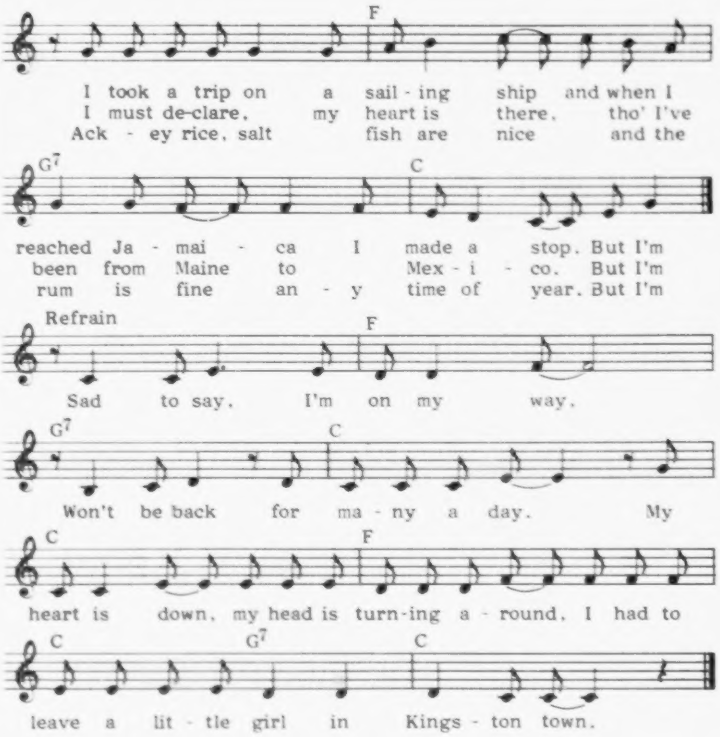
MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side B: No. 52 "Jamaica Farewell"
Bongo drums
Claves

MAINSTREAMING ACTIVITIES

1., 3., and 4. **Visual.** Provide enlarged or Brailled reproductions of Examples 34, 35, 36. Name aloud the note values and point to the visual aids as the different rhythm activities are demonstrated.

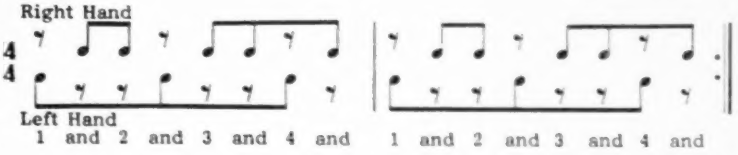
5. **Auditory.** Use the drum, touched by the student, to transmit vibrations.


F
I took a trip on a sail - ing ship and when I
I must de-clare, my heart is there, tho' I've
Ack - ey rice, salt fish are nice and the
G7
C
reached Ja - mai - ca I made a stop. But I'm
been from Maine to Mex - i - co. But I'm
rum is fine an - y time of year. But I'm
Refrain
F
Sad to say, I'm on my way,
G7
C
Won't be back for ma - ny a day. My
C
F
heart is down, my head is turn-ing a - round. I had to
C
G7
C
leave a lit - tle girl in Kings - ton town.

"Jamaica Farewell" by Irving Burgess. ©Copyright 1955 by Shari Music Publishing Corporation. All rights reserved. Used by permission.

3. Add the part for bongo drums in Example 35 for another performance of the song. You may practice the pattern by slapping your left thigh (left hand) and desk top (right hand) as a substitute for bongo drums.

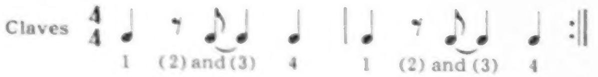
Example 35


Right Hand
4
4
Left Hand
1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Take turns playing the bongo drums as an accompaniment to the song.

4. Add the pattern for claves in Example 36 for another performance.

Example 36


Claves
4
4
1 (2) and (3) 4 1 (2) and (3) 4

5. For a final performance, include singers, bongo drums, and claves.

[redacted]

CONCEPTS

Tone: Instrument Timbres (Celesta, Flute, Clarinet, French Horn)
Form: Suite

STUDENT OBJECTIVES

Show recognition of instruments while listening to a recorded selection

Explain the meaning of suite

Match notation and pictures with selections heard in a recording of a suite

ACTIVITIES

1. **LEARNING ABOUT THE BALLET.** Discuss with students the background information on the ballet. You may elect to have some students research the story of "The Nutcracker" through school library resources and share the different versions they find with the class.

2. **UNDERSTANDING SUITE.** After students read the information, point out that a suite is a group of compositions performed by instruments, rather than by voices.

3. **MATCHING MUSIC TITLES WITH PICTURES.** Explain that the notation for principal themes of movements in the suite is provided in their texts with pictures. Students should read the titles of the movements, and try to match pictures with titles. They should withhold their answers until after listening. Only the title for Overture Miniature is given; other titles have been omitted.

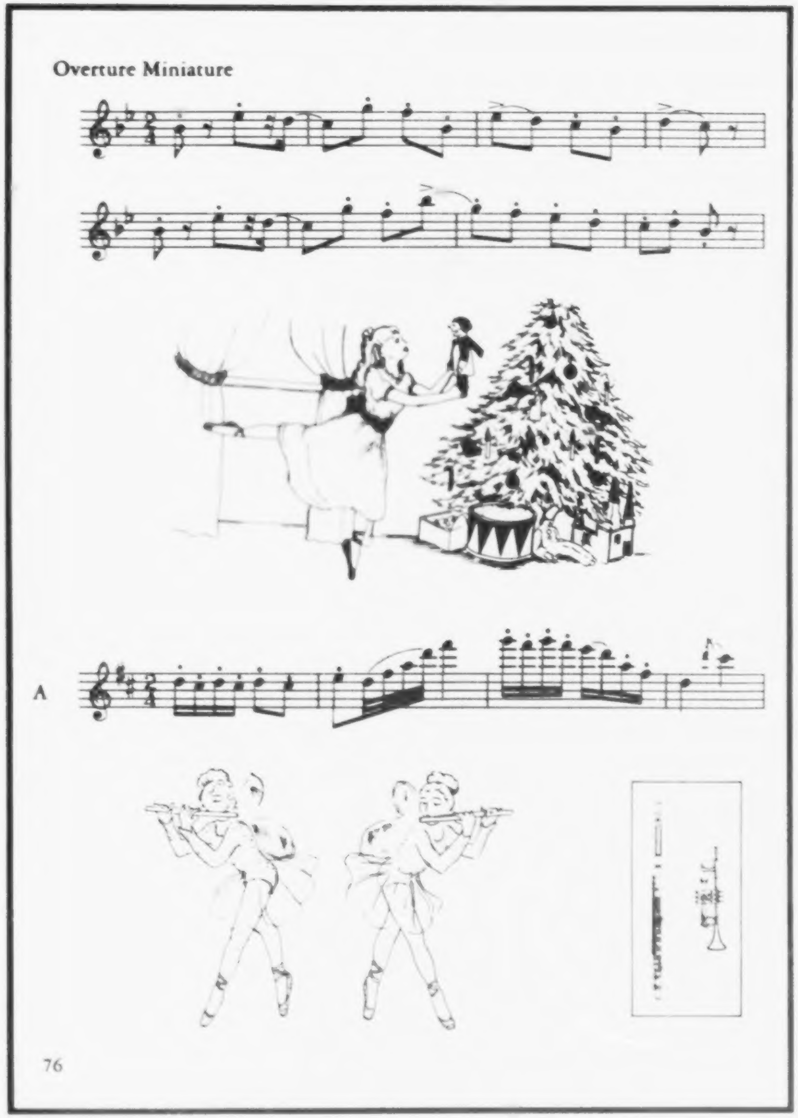
Lesson 16

NUTCRACKER SUITE

1. **BACKGROUND ON THE STORY.** The "Nutcracker Suite" is a group of compositions selected from the NUTCRACKER BALLET, which represents a fairy tale titled "The Nutcracker and the Mouse King." The ballet is about a little girl named Marie and the wonderful dream she has on Christmas Eve after everyone in her home has fallen asleep. She dreams that the toys and candy under the Christmas tree all come to life. Even the nutcracker she received as a gift has changed into a handsome young prince. In her dream, Marie and the nutcracker prince fly away to the court of the Sugar-Plum Fairy, where toys, candies, and flowers dance for them.

2. **THE SUITE.** A suite often includes an overture followed by four or more of the most popular and successful dance selections from a ballet. The "Nutcracker Suite" includes Overture Miniature, March, Dance of the Sugar-Plum Fairy, Trepak, Arabian Dance, Chinese Dance, Dance of the Toy Flutes (or Mirilitons), and the Waltz of the Flowers.

3. Notated melodies and pictures representing the different movements of the suite follow. Look closely at each before you listen to the recording. Also read again the titles of the movements and try to match the titles with the pictures. Notice that only the title for Overture Miniature is given.



Overture Miniature

A

76

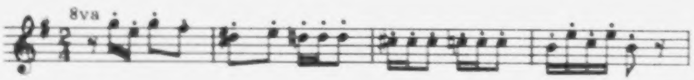
4. **LISTENING, FOLLOWING NOTATION, MATCHING MOVEMENTS WITH PICTURES.** Play the recording of the "Nutcracker Suite" (approximately 20 minutes in length). Ask students to match the notation and pictures with the movements of the suite as they listen. You may elect to play only one movement at a time and use "cue questions" to help students locate the corresponding notation and pictures. The order in which the selections are heard and the corresponding answers follow.

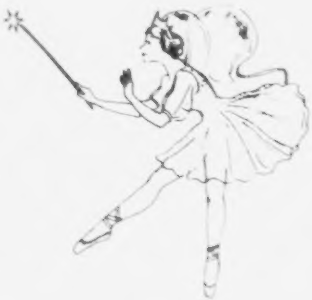
Overture Miniature (answer given)
March, C
Dance of the Sugar-Plum Fairy, B
Trepak, G
Arabian Dance, D
Chinese Dance, F
Dance of the Toy Flutes, A
Waltz of the Flowers, E

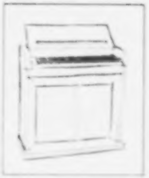
MATERIALS AND EQUIPMENT

Phonograph
Recording of "Nutcracker Suite" from STORIES OF BALLET AND OPERA, 071 (58), Bowmar/Noble Publishers Inc., Side 2

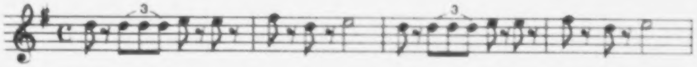
B

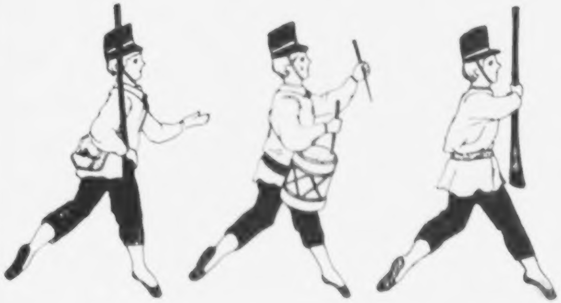


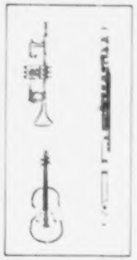




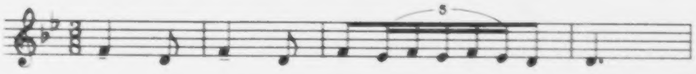
C

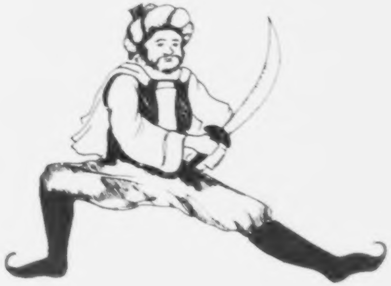


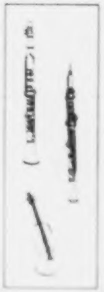




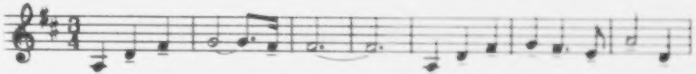
D

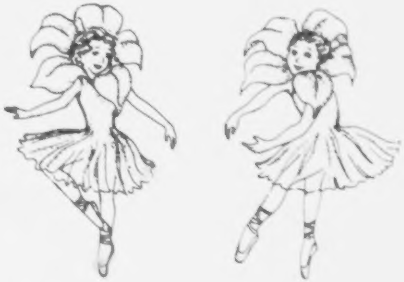


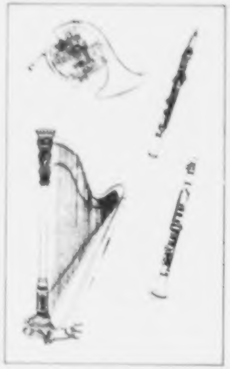




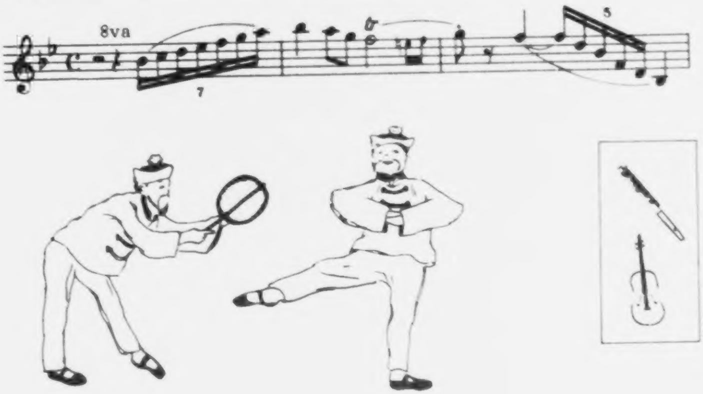
E



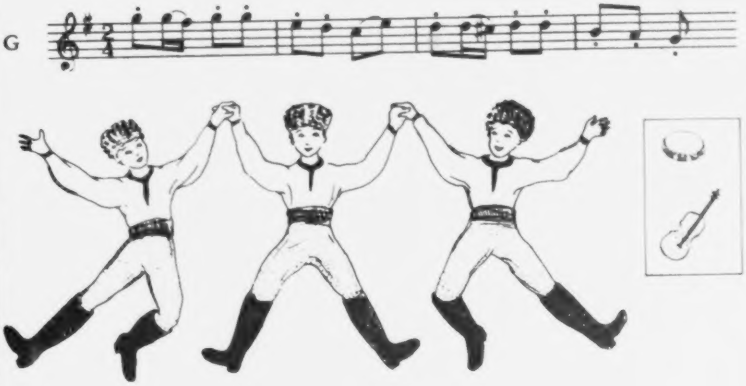




F



G



4. As you listen to the recording of the suite, match the notation and pictures with the music you hear. Notice that instruments are included in some of the pictures.

Lesson 17

CONCEPTS

Tonality: Major Scale

Melody: Interval (Half-Step, Whole-Step)

Texture: Ostinato, Homophony

STUDENT OBJECTIVES

Pick the C major scale on ukulele

Identify whole- and half-steps in a C major scale on a piano keyboard and on the ukulele fingerboard

Pick the melodies of selected songs on ukulele

Strum the C, F, and G^7 chords as an accompaniment to a song

Pick an ostinato as a song accompaniment

Show recognition of homophonic texture

Notate the incomplete melody of a mystery song

ACTIVITIES

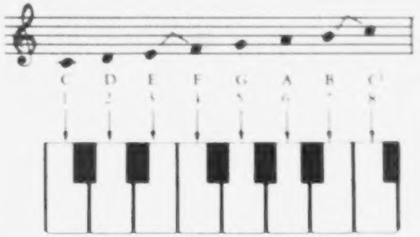
1. **SINGING, PLAYING, UNDERSTANDING C MAJOR SCALE.** Give one student resonator bells for the C major scale. As the student plays the scale, all others should sing the pitch names. Explain that the ⌃ sign indicates an interval of a half-step between notes. Ask students to look at the piano keyboard on the inside back cover in their texts (page 181 in the teacher text). They will notice that there are no black keys between E and F, B and C (half-steps). There are black keys between the other scale tones, therefore whole-steps (two half-steps equals one whole-step). Point out that a scale with half-steps between the third and fourth, seventh and eighth scale tones is called a "major scale."

2. **FINGERING WHOLE- AND HALF-STEPS ON UKULELE.** Ask students to look at the ukulele fingerboard in Example 38. Guide them to recognize that the ukulele has twelve frets and that the strings are fingered in the spaces between the frets. Fingering adjacent spaces results in a half-step; whole-steps result when there is a space between fingered tones.

Lesson 17

1. As one student plays Example 37 on resonator bells, sing the scale tones using pitch names.

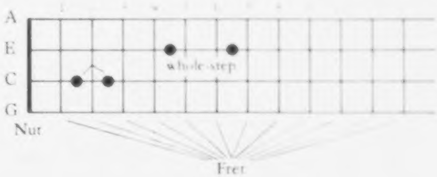
Example 37



Notice the ⌃ sign. This sign means there is an interval of a half-step between notes. The interval between all other notes in the scale are whole-steps (two half-steps). Look at the piano keyboard on the inside back cover of this book and find the notes of the C major scale.

2. Look at the ukulele fingerboard in Example 38. How many frets does the fingerboard have?

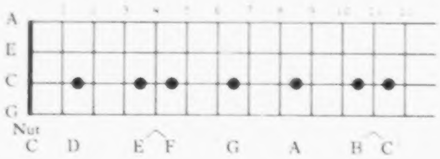
Example 38



Notice that tones separated by one fret form half-steps. Tones separated by two frets form whole-steps.

3. Look at Example 39 and learn to pick the C major scale on the C string. Use your thumb to pick. Begin with open C, then finger the notes as shown.

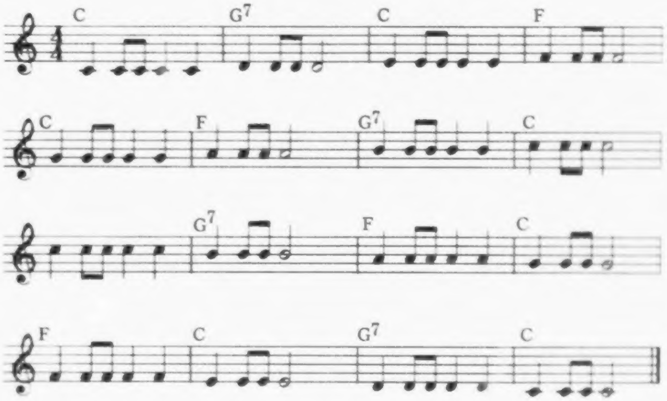
Example 39



Play major scales on the A, E, and G strings using the same fingering plan.

4. Learn to pick "C Major Scale Melody." Count silently to yourself "1 2 and 3 4" and do your best to keep a steady beat as you pick.

C MAJOR SCALE MELODY



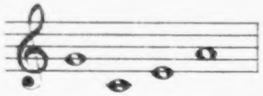
3. **PICKING THE C MAJOR SCALE.** Ask students to look at Example 39 and learn to pick the C major scale on the C string. They should use their thumbs to pluck the string. When they can play the C major scale, have them practice playing the A, E, and G major scales using the same fingering plan, beginning with the appropriate open string and fingering in the spaces indicated.

4. **PICKING A MELODY.** Help students learn to pick the "C Major Scale Melody." You might play the tune on resonator bells to keep them together and prevent rushing.

5. **FINGERING THE G^7 CHORD.** Help students learn to play the G^7 chord. Then using the procedure from Lesson 4, have them practice strumming the C and G^7 chords.

6. **PICKING, STRUMMING AN ACCOMPANIMENT.** Divide students into two groups to pick and strum an accompaniment for "C Major Scale Melody." Have students later switch parts to give both groups an opportunity to pick and strum.

7. **READING NOTATION, PICKING OPEN STRINGS.** Ask students to look at Example 41 and review the open strings on ukulele. Draw the following on the chalkboard and randomly point to the different notes. Students should pluck the strings for the notes as you point.



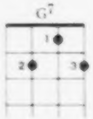
8. **PICKING, NAMING MYSTERY SONGS.** Ask students to look at "Mystery Songs (Excerpts on Open Strings)." Point out that these are the beginnings of familiar songs and that the music provided may be played on open strings. Have them pick the notes for each and identify the song by title. Answers are:

1. "Twinkle, Twinkle, Little Star," 2. "Little Tom Tinker,"
3. "Caisson Song," 4. "Michael, Row the Boat Ashore,"
5. "Kum Ba Yah," 6. "He's Got the Whole World in His Hands."

9. **READING NOTATION, PICKING A MELODY.** Help students learn to pick the melody of "Pom Nadŭri." All of the notes may be played on open strings with the exception of the two in Example 42. It may be helpful to have half the class sing the song as the other half picks the melody until all have learned to pick it.

5. Look at Example 40. Learn to play the G^7 chord by pressing the 1st finger before the first fret of the E string, the 2nd finger before the second fret of the C string, and the 3rd finger before the second fret of the A string.

Example 40

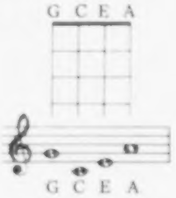


Practice playing the C and G^7 chords by strumming each for eight beats, then seven, six, etc., as in earlier exercises.

6. Divide into two groups to play "C Major Scale Melody" with chordal accompaniment. One group will strum the chords as the other group picks the melody. The two groups should then switch parts.

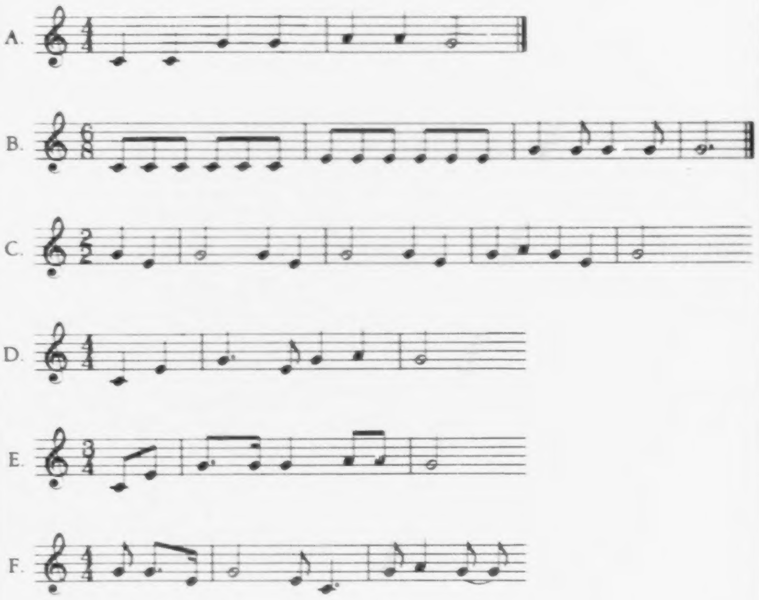
7. Example 41 will remind you of the ukulele's open strings. Practice picking them as your teacher points to them in the notation on the chalkboard.

Example 41



8. Look at the "Mystery Songs (Excerpts on Open Strings)." These are beginning sections of songs you probably know. All of the notes of the songs may be played with open strings. Pick the music then see who knows the song's title.

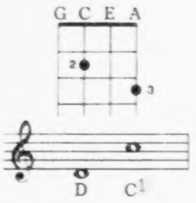
MYSTERY SONGS
(Excerpts on Open Strings)



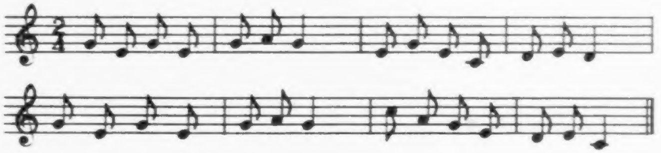
9. You learned to sing "Pom Nadŭri" in Lesson 10. Look at the music and learn to pick its melody. All of the notes are playable with open strings except for the two notes given in Example 42.

10. **PICKING MELODY AND OSTINATO.** Help students learn to play the open string ostinatos in Example 43. Then have ten students play the two ostinatos as the rest of the class picks the melody of "Pom Nadŭri." The ostinatos also could be used as an introduction and coda. Explain that an ostinato is a brief repeated rhythm, chord change, or melody that serves as an accompaniment.

Example 42

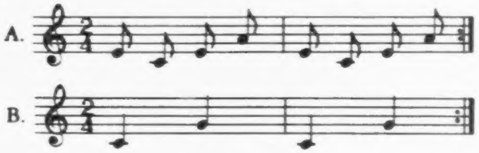


POM NADŬRI



10. Learn to play the ostinatos in Example 43. Then as ten students play the two ostinatos (five on each part), all others should pick the melody of "Pom Nadŭri."

Example 43



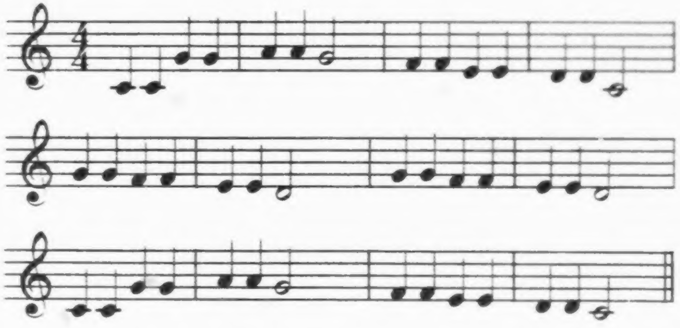
11. How would you describe the texture of your performance of "C Major Scale Melody," since half the class strummed chords and the other half picked the melody? Would the texture be the same if students played ostinatos to accompany "Pom Nadŭri"?

12. Complete Worksheet No. 3. You may use a recorder to help you find the pitches needed to complete the notation for the mystery song.

11. **IDENTIFYING HOMOPHONIC TEXTURE.** Explain to students that when a single melody is heard as the foreground to an accompaniment background (chords, ostinato, etc.), the texture is homophony.

12. **COMPOSING.** Have students complete Worksheet No. 3 using recorders as a pitch reference. The correct notation follows.

TWINKLE, TWINKLE, LITTLE STAR



MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side B: No. 53 "C Major Scale Melody"
Resonator bells
Ukuleles
Recorders
Duplicated copies of Worksheet No. 3

MAINSTREAMING ACTIVITIES

Visual. For students with visual problems, buy or construct mock piano keyboards of stiff paper. These should have raised black keys and indented lines separating white keys for tactile accuracy.

1., 2., 3., and 5. **Visual.** Provide enlarged, Brailled or tactile reproductions, of Examples 37, 38, 39, 40.

6. **Auditory.** Have students touch the ukulele while it is being played so that they can feel the vibrations. Pair hearing impaired students with hearing students who can assist in developing in-tune playing.

Lesson 18

CONCEPTS

Texture: Ostinato, Monophony, Homophony, Polyphony

STUDENT OBJECTIVES

Play ostinato parts as accompaniments to songs

Identify examples of monophonic, homophonic, and polyphonic textures

ACTIVITIES

1. **SINGING, PLAYING OSTINATO ACCOMPANIMENT.** Teach students to sing "Sakura." You might have them first sing with the syllable "loo" until the pitches are familiar, then sing the Japanese text.

Help students learn to play the two ostinato parts on recorder. Then have six students (three for each part) play the ostinatos as accompaniment to the singing. Remind players that the melody should be heard as foreground. The ostinato parts should be heard as background to the melody. Let students take turns playing the ostinato parts. The ostinatos could be used as an introduction and coda for the song.

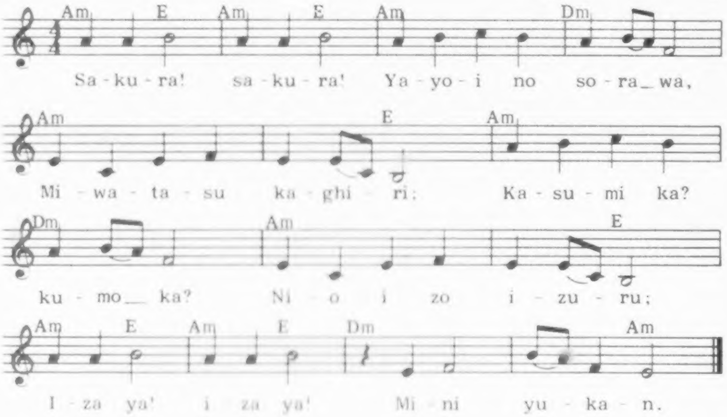
2. **ANALYZING FOR TEXTURE.** Ask students to look at Example 46 and determine which diagrams correspond with their performances of "Sakura." Singing the song in unison, without accompaniment, would be an example of monophony (A). Singing the song with accompanying ostinato parts (one melody in foreground, ostinato parts in background) would be an example of homophony (B).

3. **SINGING, PLAYING OSTINATO ACCOMPANIMENT.** Help students learn to play the ostinato parts on ukulele. Then have ten ukulele players (five on each part) accompany the singing of the song. Again, the ostinatos could be used as an introduction and coda.

Lesson 18

SAKURA

Japanese Folk Song

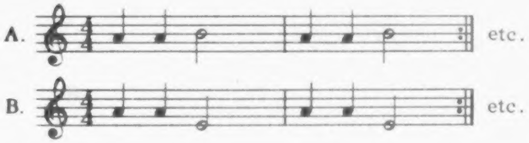

Am
E
Am
E
Am
Dm
Sa - ku - ra! sa - ku - ra! Ya - yo - i no so - ra _ wa,
Am
E
Am
Mi - wa - ta - su ka - ghi - ri; Ka - su - mi ka?
Dm
Am
E
ku - mo _ ka? Ni - o i zo i - zu - ru;
Am
E
Am
E
Dm
Am
I - za ya! i - za ya! Mi - ni yu - ka - n.

Translation
Cherry trees, cherry trees
Bloom so bright in April breeze
Like a mist or floating cloud,
Fragrance fills the air around,
Shadows flit along the ground.
Come, oh, come! Come, oh, come!
Come, see cherry trees!

After Learning to Sing "Sakura" . . .

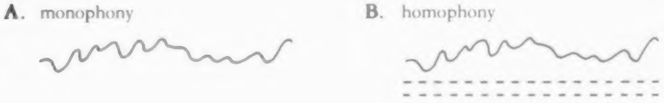
1. Learn to play the melodies of Example 44 on recorder as ostinatos. Then six recorder players (three on each part) should accompany the singing of the song.

Example 44



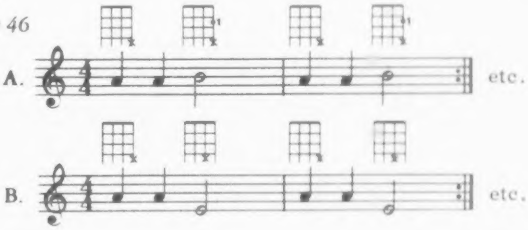
2. Which of the diagrams in Example 45 corresponds with your singing of "Sakura" without the ostinato parts? Which of the diagrams corresponds with your performance that included singing and the ostinato parts?

Example 45



3. Learn to play the ostinato parts in Example 46 on ukulele. Then ten ukulele players (five on each part) should accompany the singing of the song.

Example 46



4. **SINGING.** Teach students to sing the first part, then the second part of "Taps." When they know both parts, have them perform the song again in two groups. Point out the fermata (𝄐) at the end of the song, which means that the note continues until the signal for cutoff.

5. **PICKING MELODY ON UKULELE.** Students should learn to pick and read the notes for "Taps." Then in two groups have them pick the two parts of the song. You may want to add recorders and resonator bells to another performance of the song (using the pitches C, F, A, C^1).

6. **PERFORMING, ANALYZING FOR TEXTURE.** Have all students sing the first part of the song and then discover which of the diagrams in Example 48 corresponds with their performance (A, monophony). After they perform the song in two groups, as written, help them discover that diagram C (polyphony) corresponds with their performance. Then discuss differences between monophony, homophony, and polyphony.

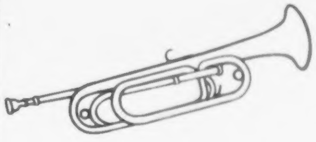
MATERIALS AND EQUIPMENT

Recorders
Ukuleles
Resonator bells
Cassette tape player
Cassette tape Side B: No. 54 "Sakura," No. 55 "Taps" (voices), No. 56 "Taps" (picked ukuleles)

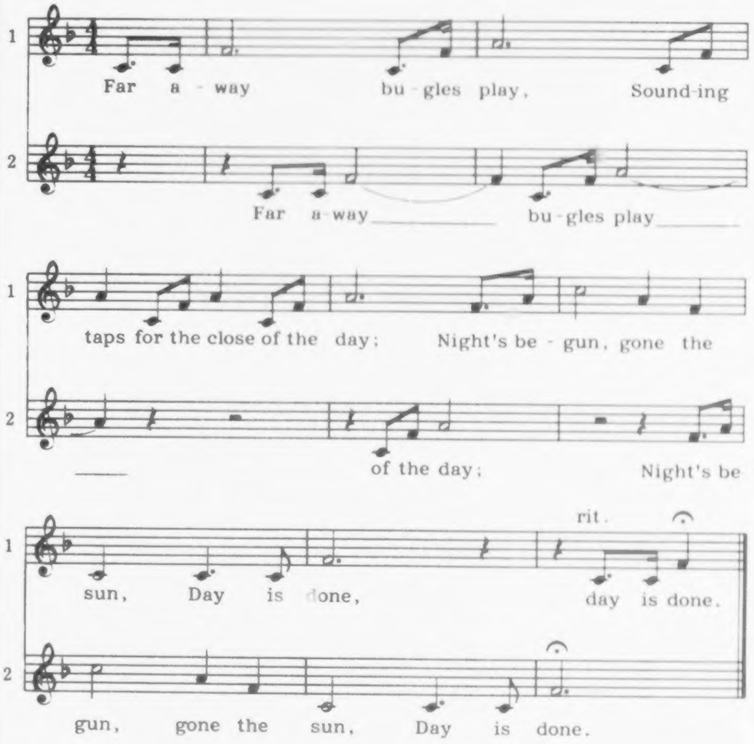
MAINSTREAMING ACTIVITIES

1. **Physical, Developmental.** Make instruments such as resonator bells or kazoo available in addition to recorders.

2. and 6. **Visual.** Provide enlarged or tactile reproductions of Examples 45 and 48.



TAPS

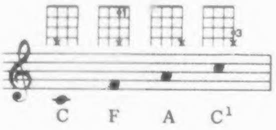

1
Far a - way bu - gles play, Sound-ing
2
Far a-way ___ bu-gles play ___
1
taps for the close of the day; Night's be - gun, gone the
2
of the day; Night's be
rit.
1
sun, Day is done, day is done.
2
gun, gone the sun, Day is done.

After Learning to Sing "Taps" . . .

4. Divide into two groups and sing both parts of the song. Watch your teacher for the signal to hold the final note, as indicated by the fermata (𝄐).

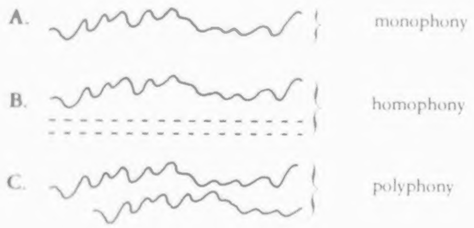
5. Learn the ukulele fingerings for "Taps" in Example 47. Then in two groups pick the two parts of the song.

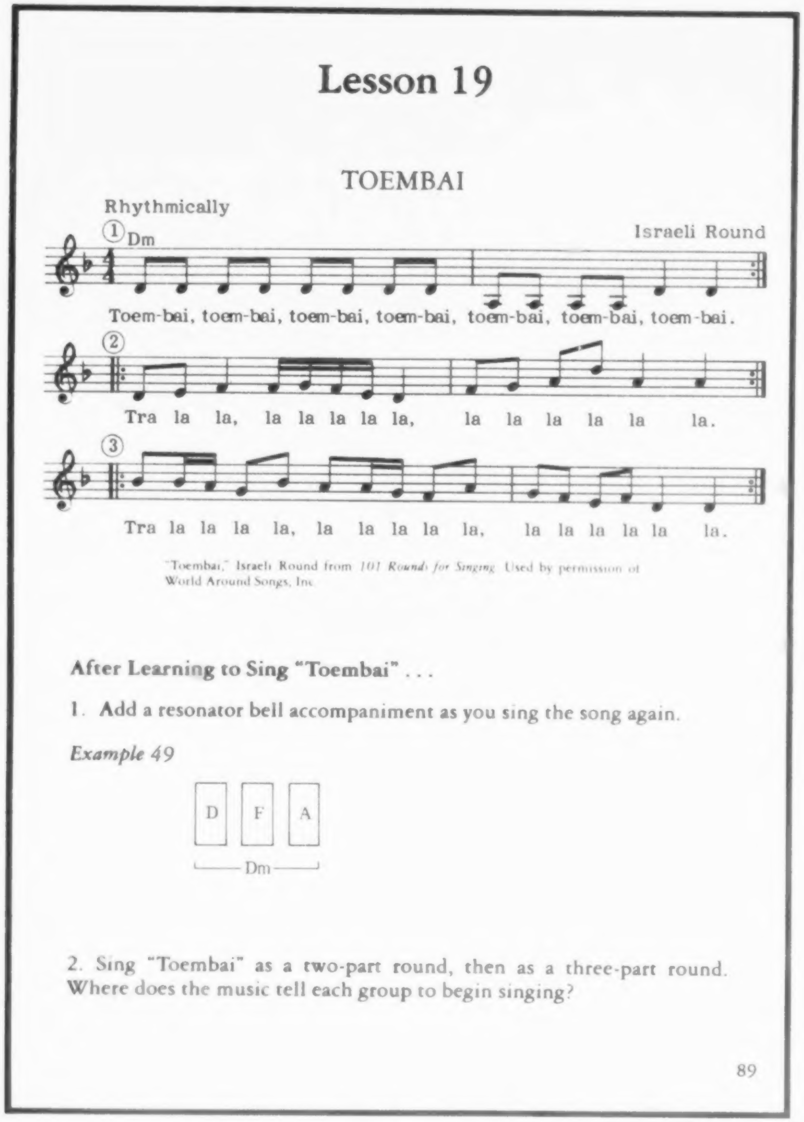
Example 47



6. When you sing the first part of the song together, which diagram in Example 48 corresponds with your performance? Which diagram corresponds when you sing the song as written (in two parts)?

Example 48


A.
monophony
B.
homophony
C.
polyphony


Rhythmically
①
Dm
Israeli Round
Toem-bai, toem-bai, toem-bai, toem-bai, toem-bai, toem-bai, toem-bai.
②
Tra la la, la la la la la, la la la la la la.
③
Tra la la la la, la la la la la, la la la la la la.
D
F
A
Dm

Lesson 19

TOEMBAI

"Toembai," Israeli Round from *101 Rounds for Singing*. Used by permission of World Around Songs, Inc.

After Learning to Sing "Toembai" . . .

1. Add a resonator bell accompaniment as you sing the song again.

Example 49

2. Sing "Toembai" as a two-part round, then as a three-part round. Where does the music tell each group to begin singing?

Lesson 19

CONCEPTS

Texture: Round, Canon, Unison, Monophony, Homophony, Polyphony

Rhythm: Melodic Rhythm

STUDENT OBJECTIVES

Perform and demonstrate understanding of round and canon

Use hand-clap and tap sounds to show recognition of melodic rhythm

Experiment with sounds and create a "spooky" arrangement of a song

Differentiate between monophonic, homophonic, and polyphonic textures

ACTIVITIES

1. **SINGING, PLAYING A BELL ACCOMPANIMENT.** Use the recording to teach students to sing "Toembai." Then have three students play the D minor chord on resonator bells (see Example 49) as an accompaniment for the song. The bells should be played on each beat of the song.

2. **SINGING A SONG AS A ROUND.** Have students in two groups sing "Toembai" as a two-part round. The song should be sung twice by each group for the two-part round, three times for the three-part round. Ask students to look at the music to learn where the groups should begin singing.

3. **PERFORMING A RHYTHM ROUND, UNDERSTANDING CANON.** Help students learn to perform "Toembai" as a three-part rhythm round. Rather than sing the melody, hand sounds will produce the rhythm of the melody (melodic rhythm), each part beginning at the entry points shown in the music. They should use the hand sounds indicated

in their texts. Explain to students that the word "canon" means a rule or law. Because music in which two or more parts sing the same melody at different times "follows a rule," it can be called a canon. Most songs that are canons are called "rounds." They produce a polyphonic texture, since no one part dominates the other.

4. **SINGING, STRUMMING AN ACCOMPANIMENT.** Teach students to play the Dm chord (Example 50). Then have them sing "Toembai" in unison as they strum on the beat.

5. **SINGING WITH ACCOMPANIMENT.** Teach students to sing "The Ghost of John." Then have them sing the song with resonator bells and ukuleles playing the Dm chord on each beat of the music.

6. **CREATING A SPECIAL ARRANGEMENT OF A SONG.** Guide students to create a "spooky" arrangement of "The Ghost of John." Let them experiment with a variety of sounds and loudness levels before deciding on what to use for a performance. Plan for a balanced sound and have a sufficient number of singers for the accompaniment. Tape record a performance; have students evaluate it and make whatever changes they believe would help to improve it. Discuss with students how dynamics (loudness levels) can affect the mood.

7. **PERFORMING A ROUND.** Divide students into four groups to sing "The Ghost of John" as a round without accompaniment. Have them look at the music to learn where each group should begin singing. Each group will need to sing the melody four times.

Now divide students into five groups to perform the song as a round with accompaniment. Four groups will need to sing, one to play. Include in the accompaniment resonator bells, ukuleles, and autoharp playing the Dm chord to the beat.

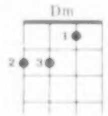
8. **COMPLETING WORKSHEETS.** Have students complete Worksheet No. 4. Answers follow.

3. Perform "Toembai" as a three-part round. Instead of singing the melody, use your hands to clap or tap the melody.

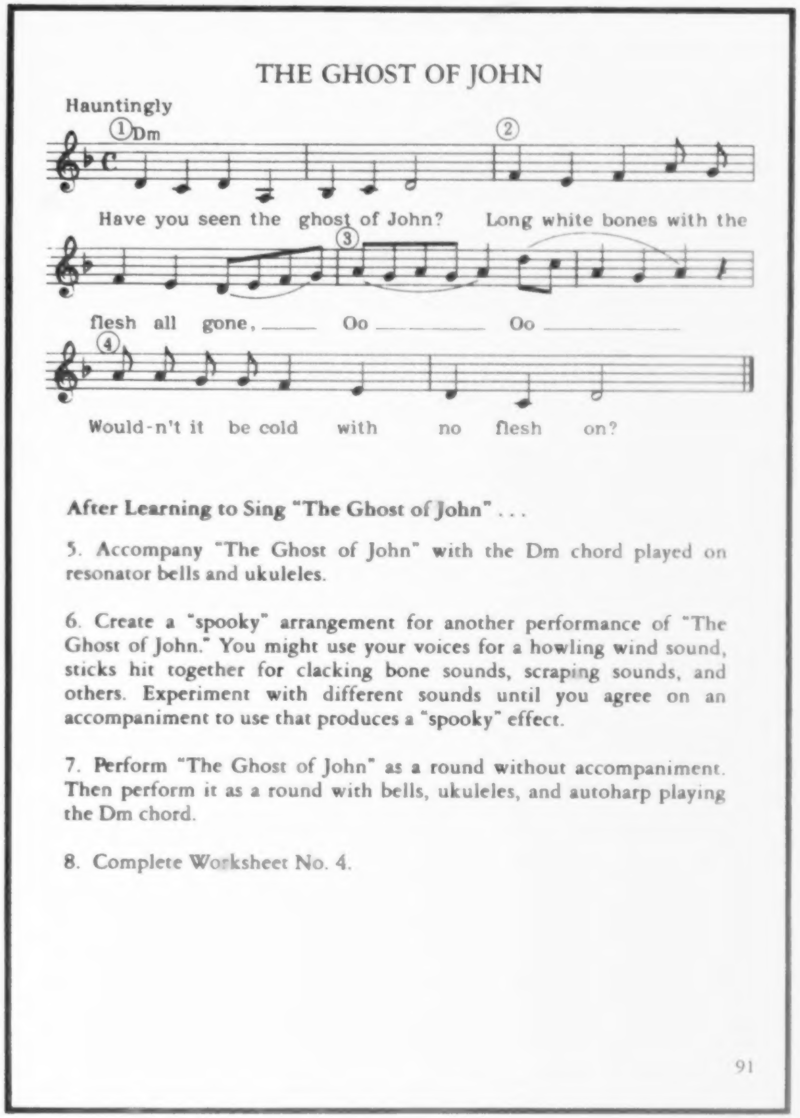
Group 1 clap cupped-hands
Group 2 clap flat palms of hands
Group 3 tap two fingers on desk

4. Learn to play the Dm chord on ukulele as shown in Example 50.

Example 50



Sing "Toembai" in unison as you strum a Dm chord accompaniment on ukulele.


Hauntingly
①
Dm
②
③
④
Have you seen the ghost of John? Long white bones with the
flesh all gone, Oo Oo
Would-n't it be cold with no flesh on?

THE GHOST OF JOHN

After Learning to Sing "The Ghost of John" . . .

5. Accompany "The Ghost of John" with the Dm chord played on resonator bells and ukuleles.

6. Create a "spooky" arrangement for another performance of "The Ghost of John." You might use your voices for a howling wind sound, sticks hit together for clacking bone sounds, scraping sounds, and others. Experiment with different sounds until you agree on an accompaniment to use that produces a "spooky" effect.

7. Perform "The Ghost of John" as a round without accompaniment. Then perform it as a round with bells, ukuleles, and autoharp playing the Dm chord.

8. Complete Worksheet No. 4.

1. E
2. B
3. D
4. A
5. E
6. C
7. F
8. B
9. A
10. D

MATERIALS AND EQUIPMENT

Cassette tape recorder and player
Blank cassette tape
Cassette tape Side C: No. 57 "Toembai," No. 58 "The Ghost of John"
Resonator bells
Ukuleles
Autoharp
Duplicated copies of Worksheet No. 4

MAINSTREAMING ACTIVITIES

8. **Visual.** Provide tactile representations of worksheet diagrams.

8. **All Areas.** Pair students for assistance in reading, writing or other difficult processes.

Lesson 20

CONCEPTS

Rhythm: Meter, Simple Meter, Compound Meter, Melodic Rhythm

STUDENT OBJECTIVES

Speak-sing musical examples to illustrate understanding of simple and compound meters

Clap the melodic rhythm of musical examples to a steady beat

Compose rhythm instrument accompaniments for selections in simple and compound meters

ACTIVITIES

1. **SPEAK-SINGING.** Divide students into two groups to perform Example 51. You will need to rehearse the class in the parts separately before combining them for a performance. When ready, set a steady beat to start their performance.

2. **SPEAK-SINGING.** Follow the procedures used in No. 1 to help students perform Example 52.

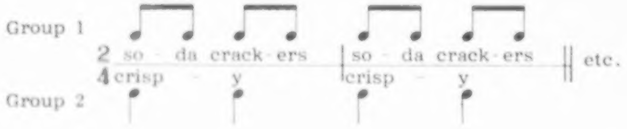
3. **RECOGNIZING BEAT DIVISIONS BY TWOS OR THREES.** Help students compare the two examples to discover that although they both use two beats per bar, they differ in: division of the beat ($\frac{2}{4}$, beat divisions by twos; $\frac{6}{8}$, beat divisions by threes). Have them perform the two examples again if they need reinforcement of the two—versus three—division of the beat feeling. They also should learn to visually recognize divisions by twos and threes.

4. **CLAPPING MELODIC RHYTHM, PERFORMING.** Ask students to clap the melodic rhythm of "Jog for Recorder" as you tap a steady beat on the drum. Then help them learn to play the piece on recorder. Accompany their performance with autoharp.

Lesson 20

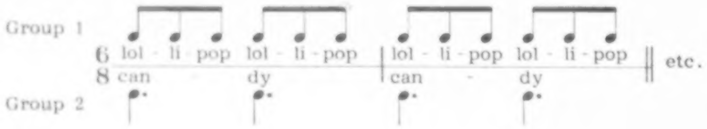
1. Look at Example 51. Divide into two groups to perform (speak) the two parts.

Example 51



2. Learn to perform Example 52 in two groups.

Example 52



3. How are Example 51 and Example 52 different, other than the words used?

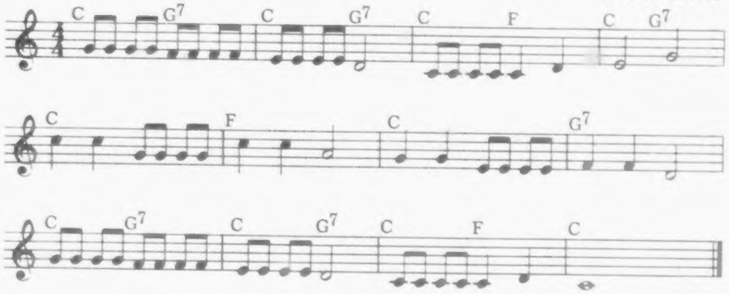
4. As your teacher taps a steady beat on the drum, clap the melodic rhythm of "Jog for Recorder." Then learn to play the piece on recorder.

5. Divide into two groups. One group will play "Jog for Recorder" as the other group performs first Example 51, and then Example 52. Which example do you believe goes with "Jog for Recorder"?

6. As your teacher taps a steady beat on the drum, clap the melodic rhythm of "Jig for Recorder." Then learn to play the piece on recorder.

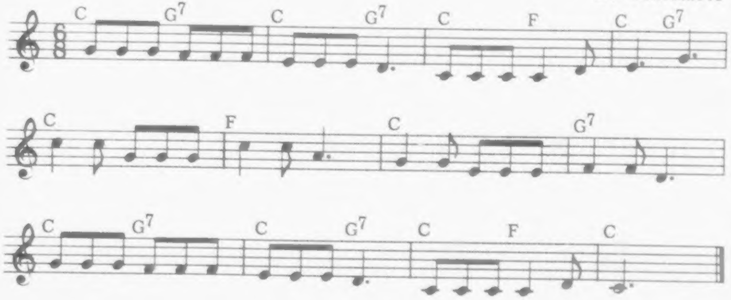
JOG FOR RECORDER

B. Yoshimoto



JIG FOR RECORDER

B. Yoshimoto

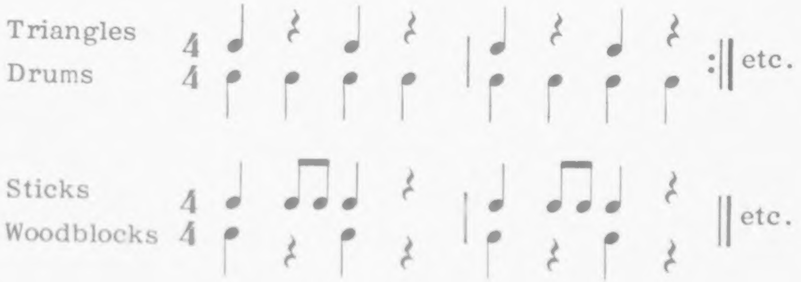


5. **RECOGNIZING EXAMPLE OF SIMPLE METER.** Divide students into two groups (recorder players, clappers). Recorders should play "Jog for Recorder" as the clappers lightly clap the top and bottom lines of Example 51. As the recorders play a second time, have the clappers clap Example 52. The object is to lead students to discover that Example 51 is in simple meter (beat divisions by twos) as is "Jog for Recorder." Example 52, however, is in compound meter and is difficult to perform with "Jog for Recorder."

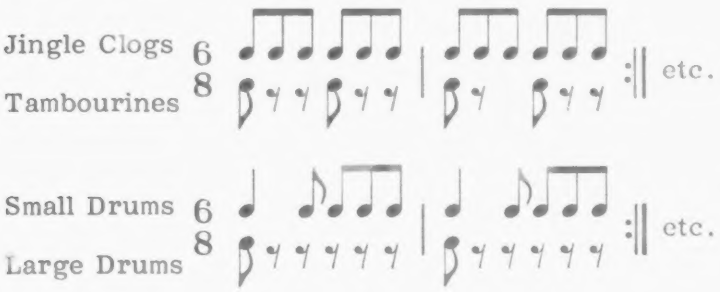
6. **CLAPPING MELODIC RHYTHM, PERFORMING.** Ask students to clap the melodic rhythm of "Jig for Recorder" as you tap a steady beat on the drum. Then help them learn to play the piece on recorder. Accompany them with autoharp.

7. **RECOGNIZING EXAMPLE OF COMPOUND METER.** Follow the procedures in No. 5 to lead students to discover that "Jig for Recorder" and Example 52 are in compound meter (beat divisions by threes) and are easy to perform together.

8. **COMPOSING, PERFORMING, EVALUATING.** Help students compose a rhythm accompaniment to "Jog for Recorder." Samples follow. Have them perform their creations and evaluate the results.



9. **COMPOSING, PERFORMING, EVALUATING.** Following are samples of accompaniments that could be composed for "Jig for Recorder." Have them perform their creations and evaluate the results.



MATERIALS AND EQUIPMENT

- Drums, triangles, sticks, woodblocks, jingle clogs, tambourines, small drums, large drums
- Recorders
- Autoharp
- Cassette tape recorder and player
- Blank cassette tape
- Cassette tape Side C: No. 59 "Jog for Recorder," No. 60 "Jig for Recorder"
- Staff paper

MAINSTREAMING ACTIVITIES

1. **Visual.** The printed notation in Example 51 can be raised by gluing felt notes onto stiff paper. The Thermofoam Brailon Duplicator also can produce the music symbols in raised form from a master.

4., 5., 6., and 7. **Physical, Developmental.** Provide alternative means of participation for students who do not play recorder, such as tapping the steady beat or melodic rhythm, playing a kazoo, or helping you hold or play the drum and autoharp.

7. In two groups, perform "Jig for Recorder" with Example 51, then with Example 52. Which example do you believe goes best with "Jig for Recorder"?

8. Compose a rhythm instrument accompaniment for "Jog for Recorder." Include two different kinds of instruments. Perform the accompaniment with "Jog for Recorder" and evaluate the results.

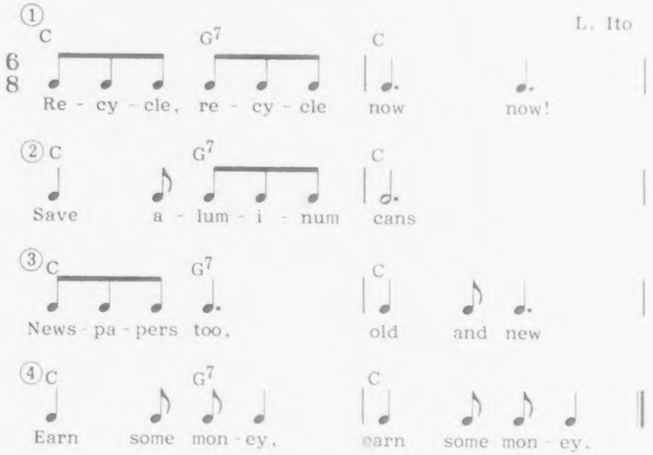
9. Compose a rhythm instrument accompaniment for "Jig for Recorder." Include two different kinds of instruments. Perform the accompaniment with "Jig for Recorder" and evaluate the results.

SHARING INTERESTS

Lesson 21

1. Look at the music for "Recycle." This is a speech song. Use a speaking voice rather than a singing voice as you perform it. Snap your fingers to the beat as you perform.

RECYCLE


L. Ito
①
C G7 C
6/8
Re - cy - cle, re - cy - cle now now!
② C G7 C
Save a - lum - i - num cans
③ C G7 C
News - pa - pers too, old and new
④ C G7 C
Earn some mon - ey, earn some mon - ey.

2. Divide into four groups and perform "Recycle" as a round. Look at the numbers in the music to learn where the different groups begin.

3. Perform "Recycle" very softly several times in unison as your teacher strums the autoharp. Let your ears help you begin singing a melody for the words, rather than speaking.

Lesson 21

CONCEPTS

Rhythm: Beat, Compound Meter

Texture: Round, Unison, Canon

Melody: Speech Song

STUDENT OBJECTIVES

Perform a speech song in time with finger snaps

Perform a speech song in unison and as a four-part round

Create melodies for the phrases of a speech song

Identify a speech song's beat divisions by threes as an example of compound meter

ACTIVITIES

1. **PERFORMING A SPEECH SONG.** Ask students to look at the music for "Recycle." Explain that this is a spoken song rather than a sung song. Use the tape recording to help them learn the piece.

2. **PERFORMING A ROUND.** Divide students into four groups and have them perform "Recycle" as a round. They should determine from the numbers in the music where the groups are to begin. Have them continue to snap their fingers to the beat as they perform.

3. **CREATING MELODIES BY EAR.** Have students perform "Recycle" several times (very softly) as you strum an autoharp accompaniment to the beat of the finger snaps. Ask students to let their ears help them find a melody (or melodies) to sing, rather than perfom with the spoken voice. If melodies emerge for the phrases, help the other students learn to sing them. You may need to organize students into four groups which meet in different locations in the room to create the melodies, or work with one group at a time.

4. **SINGING A ROUND.** Should they be able to create melodies, have them sing "Recycle" as a four-part round. You could make up melodies to teach them if they were unsuccessful. Remind students that a round is a "rule piece," and thus also a "canon."

5. **IDENTIFYING EXAMPLES OF SIMPLE AND COMPOUND METER.** Have students perform the "soda crackers" and "lollipop" rhythms they learned in Lesson 20. You might have them first perform "Recycle" with "soda crackers," then with "lollipop" to discover which corresponds best. Guide them to discover that "recycle" and "lollipop" both have beat divisions by threes, hence, compound meter.

6. **PLAYING A CANON ON RECORDER.** "Wednesday Canon" illustrates that a procedure (round or canon) might be called one thing (round) for a sung composition, another thing (canon) when played by instruments.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side C: No. 61 "Recycle," No. 62 "Wednesday Canon"
Autoharp
Recorders

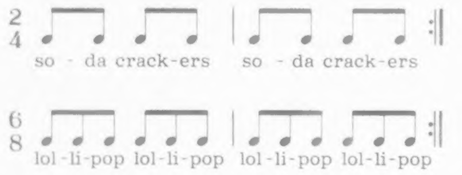
MAINSTREAMING ACTIVITIES

1. **Visual.** Provide enlarged, Brailled, or tactile reproductions of "Recycle." Color highlight the numbers.

2. **All Areas.** Each group should contain some socially and musically secure students to serve as behavior models and to furnish support for exceptional students.

4. If you learn melodies for each line of music, sing "Recycle" as a four-part round.

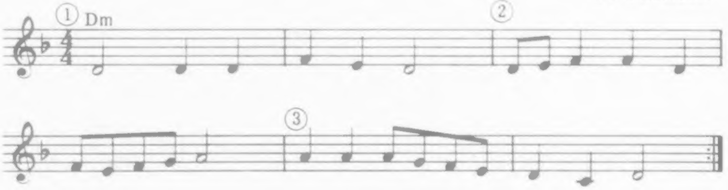
5. Perform again the rhythms you learned in Lesson 20. Then decide which rhythm best corresponds with the rhythm of "Recycle."


2/4
so - da crack-ers so - da crack-ers
6/8
lol-li-pop lol-li-pop lol-li-pop lol-li-pop

6. Learn to play "Wednesday Canon" on recorder. When you can play all six measures, form three groups of equal players and perform with separate entrances for the three groups, as shown in the music. When a round is played rather than sung, it is usually called a canon.

WEDNESDAY CANON

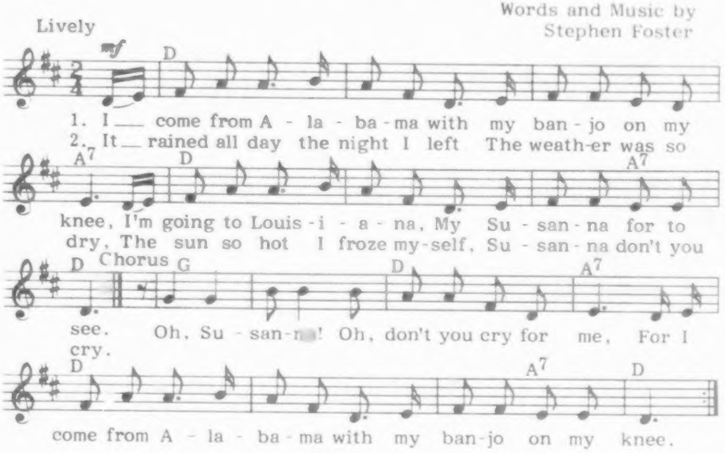
W. Thomson



Lesson 22

OH, SUSANNA!

Words and Music by
Stephen Foster


Lively
mf
D
1. I — come from A - la - ba - ma with my ban - jo on my
2. It — rained all day the night I left The weath-er was so
A7 D A7
knee, I'm going to Louis - i - a - na, My Su - san - na for to
dry, The sun so hot I froze my-self, Su - san - na don't you
D Chorus G D A7
see. Oh, Su - san - na! Oh, don't you cry for me, For I
cry.
D A7 D
come from A - la - ba - ma with my ban - jo on my knee.

3. I had a dream the other night,
When everything was still.
I thought I saw Susanna
A-coming down the hill.

4. The buckwheat cake was in her mouth,
The tear was in her eye,
Says I, "I'm coming from the South."
Susanna, don't you cry.

After Learning to Sing "Oh, Susanna!" . . .

1. Sing "Oh, Susanna!" again and add the clap and stomp sounds in Example 53 as an accompaniment. Notice that the accompaniment begins slightly after the singing begins.

Lesson 22

CONCEPTS

Rhythm: Simple Meter, Compound Meter

STUDENT OBJECTIVE

Differentiate visually and aurally between examples of simple and compound meters

ACTIVITIES

1. **SINGING, ACCOMPANYING.** Teach students to sing "Oh, Susanna!" Then have them add the hand claps and foot stomps (or knuckle taps on desks) in Example 53 as an accompaniment for another performance.

2. **RECOGNIZING SIMPLE METER.** Help students recognize visually and aurally the beat divisions by twos in Example 53, and that "Oh, Susanna!" is an example of simple meter.

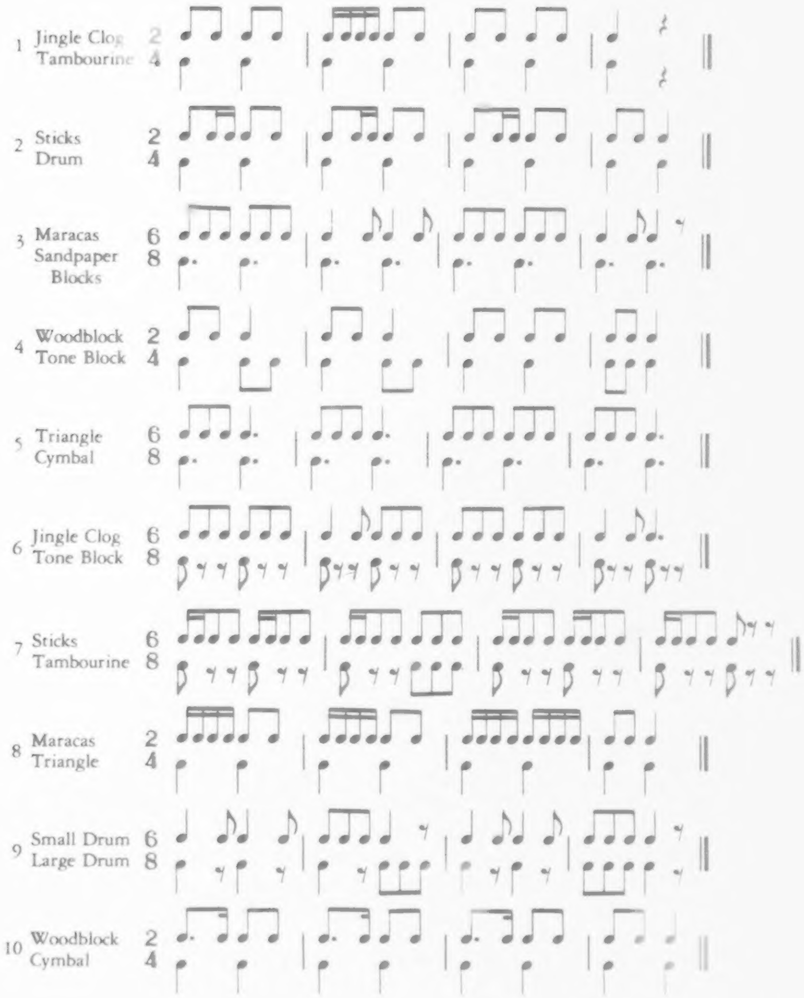
3. **SINGING, ACCOMPANYING.** Teach students to sing "Down the River," first in unison, then with the harmony part in the Chorus. Next have them add the hand claps and foot stomps in Example 54 for another performance.

4. **RECOGNIZING EXAMPLE OF COMPOUND METER.** Help students recognize visually and aurally the beat divisions by threes in Example 54, and that "Down the River" is an example of compound meter.

5. **COMPLETING WORKSHEETS.** Review with students the instructions on the worksheets. Then play the recording of simple and compound meters. Ask students to circle "simple" or "compound" after the examples are played. Play the examples a second and third time if neccessary.

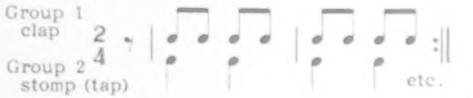
Following are the correct answers and notation for each example. You may wish to use these examples to further reinforce the feeling for simple and compound meters.

1. simple
2. simple
3. compound
4. simple
5. compound
6. compound
7. compound
8. simple
9. compound
10. simple


1 Jingle Clog Tambourine 2/4
2 Sticks Drum 2/4
3 Maracas Sandpaper Blocks 6/8
4 Woodblock Tone Block 2/4
5 Triangle Cymbal 6/8
6 Jingle Clog Tone Block 6/8
7 Sticks Tambourine 6/8
8 Maracas Triangle 2/4
9 Small Drum Large Drum 6/8
10 Woodblock Cymbal 2/4

You may elect to extend the lesson by playing the recorded examples again and having students identify the instruments they hear.

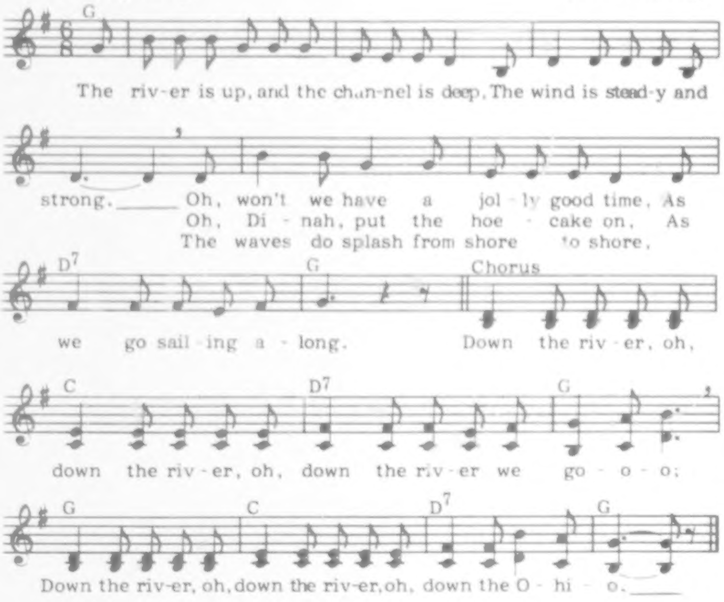
Example 53


Group 1 clap
Group 2 stomp (tap)
2/4
etc.

2. Does Example 53 include beat divisions by twos, or threes? Is "Oh, Susanna!" an example of simple or compound meter?

DOWN THE RIVER

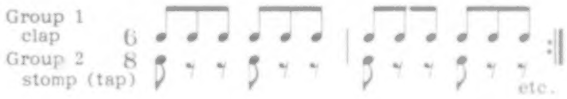
Play Party Song
River Chantey


G
D7
C
Chorus
The riv-er is up, and the chan-nel is deep, The wind is stead-y and strong. Oh, won't we have a jol-ly good time, As
Oh, Di-nah, put the hoe-cake on, As
The waves do splash from shore to shore,
we go sail-ing a-long.
Down the riv-er, oh, down the riv-er, oh, down the riv-er we go-o-o;
Down the riv-er, oh, down the riv-er, oh, down the O-hi-o.

After Learning to Sing "Down the River" . . .

3. Sing "Down the River" and add the clap and stomp (tap) sounds in **Example 54** to accompany your singing.

Example 54



4. Does Example 54 include beat divisions by twos, or threes? Is "Down the River" an example of simple or compound meter?

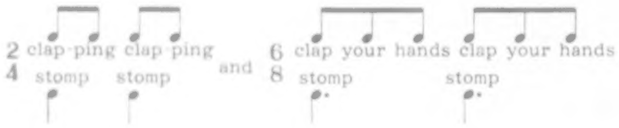
5. Complete the items in Worksheet No. 5.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side C: No. 63 "Oh, Susanna!" No. 64 "Down the River," No. 65 "Items for Worksheet No. 5"
Duplicated copies of Worksheet No. 5

MAINSTREAMING ACTIVITIES

1. and 3. **Developmental, Auditory, Visual.** Use verbal mediation (words to represent movements) for body movements such as:



Some students will be able to clap, stomp, or sing, but not any two together. Let each student decide which to perform.

2. and 3. **All Areas.** Use word flash cards to help low and nonverbal students associate the labels "simple" and "compound" with the rhythmic examples. Review and reinforce the meanings of simple and compound meter by having students independently clap, stomp, tap, or move their eye lids to the beat divisions.

5. **Auditory, Developmental.** Students with perceptual difficulties may not be able to recognize familiar concepts when the performance medium is changed (voice to instrument, clapping to voice, etc.). Before playing the recorded examples, prepare students for the worksheet tasks by having them listen and identify examples which you play on various rhythm instruments.

Lesson 23

CONCEPTS

Rhythm: Compound Meter, Simple Meter

STUDENT OBJECTIVES

Snap fingers to the beat while listening to recorded selections

Listen to recorded selections and identify beat divisions by twos or threes

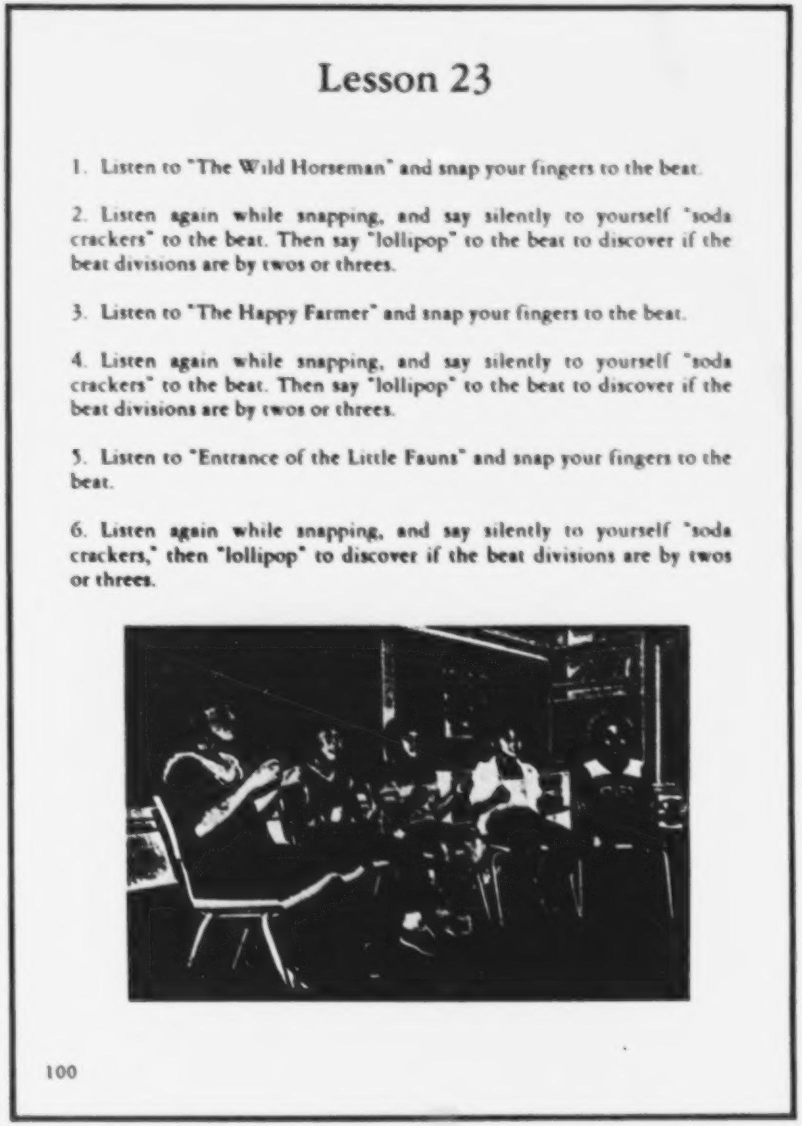
ACTIVITIES

1. **LISTENING, SNAPPING FINGERS TO THE BEAT.** Explain to students that they will hear a recorded selection and should snap their fingers to the beat as they listen. Play "The Wild Horseman" (approximately 30 seconds in length).

2. **LISTENING, IDENTIFYING EXAMPLE OF COMPOUND METER.** Play "The Wild Horseman" again. As they snap fingers, ask them to say "soda crackers" and then "lollipop" to the beat. Help them discover that "lollipop" corresponds with the music's beat divisions by threes, hence, compound meter.

3. **LISTENING, SNAPPING FINGERS TO THE BEAT.** Play "The Happy Farmer" (approximately 45 seconds in length) and ask students to snap their fingers to the beat as they listen.

4. **LISTENING, IDENTIFYING EXAMPLE OF SIMPLE METER.** Play "The Happy Farmer" again. As they snap their fingers, ask them to repeat "soda crackers" and then "lollipop" to the beat. Help them discover that "soda crackers" corresponds with the music's beat divisions by twos, hence, simple meter.



Lesson 23

1. Listen to "The Wild Horseman" and snap your fingers to the beat.

2. Listen again while snapping, and say silently to yourself "soda crackers" to the beat. Then say "lollipop" to the beat to discover if the beat divisions are by twos or threes.

3. Listen to "The Happy Farmer" and snap your fingers to the beat.

4. Listen again while snapping, and say silently to yourself "soda crackers" to the beat. Then say "lollipop" to the beat to discover if the beat divisions are by twos or threes.

5. Listen to "Entrance of the Little Fauns" and snap your fingers to the beat.

6. Listen again while snapping, and say silently to yourself "soda crackers," then "lollipop" to discover if the beat divisions are by twos or threes.

5. LISTENING, SNAPPING FINGERS TO THE BEAT. Play "Entrance of the Little Fauns" (approximately 2 minutes in length) and ask students to snap their fingers to the beat as they listen.

6. LISTENING, IDENTIFYING EXAMPLE OF SIMPLE METER. Play "Entrance of the Little Fauns" again. As they snap their fingers, ask them to repeat "soda crackers" and then "lollipop" to the beat. Help them discover that "soda crackers" corresponds with the music's beat divisions by twos, hence, simple meter.

MATERIALS AND EQUIPMENT

Phonograph

Recording of "The Wild Horseman" and "The Happy Farmer" from MINIATURES IN MUSIC, No. 077 (64), Bowmar/Noble Publishers Inc., Side 2, Bands 1 and 2

Recording of "Entrance of the Little Fauns" from MARCHES, No. 067 (3156) Bowmar/Noble Publishers Inc., Side 1, Band 1

MAINSTREAMING ACTIVITIES

Auditory, Physical. For each activity in this lesson provide visual and tactile cues for students who are unable to snap their fingers to the beat. Visual cues could include mouthing the rhythm words or snapping fingers within visual range. Tactile cues could include tapping the beats on students' arms or hands, or providing standing hand drum heads or speakers on which to place hands to feel the music vibrations. As consistently correct responses are observed, gradually eliminate visual and tactile cues. This will particularly encourage increased reliance on the auditory sense in hearing impaired students.

LESSON 24

CONCEPTS

Rhythm: Syncopation

Texture: Ostinato

STUDENT OBJECTIVES

Identify and perform ostinatos used to accompany songs

Identify, perform, and reveal understanding of syncopated rhythms

Evaluate a performance of a song that includes eight groups of performers

ACTIVITIES

1. **SINGING.** Teach students to sing both parts of "Rock Island Line." Then have them sing the two parts together.

2. **SINGING, PLAYING AN OSTINATO.** Teach students to play Example 55 on recorder. Divide them into three groups: singers for the melody, singers for the harmony, recorder players. Recorders should play Example 55 over and over throughout the song. Lead students to recognize that Example 55—played as a repeated pattern—is an ostinato. This ostinato also could be used as an introduction and coda to the song.

3. **PERFORMING SYNCOPATED RHYTHMS.** Divide students into two groups to perform Examples 56 and 57. Group 2 in each example could count aloud for one or two measures to set the tempo before Group 1 begins. Have students change parts for each example so they can perform the syncopated rhythms.

4. **IDENTIFYING, UNDERSTANDING SYNCOPATION.** Guide students to discover that the rhythm for Group 1 in both examples is syncopated—notes off the normal

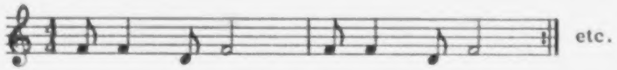
Lesson 24

After Learning to Sing "Rock Island Line" . . .

1. In two groups, sing the melody and harmony together.

2. Learn to play Example 55 on recorder.

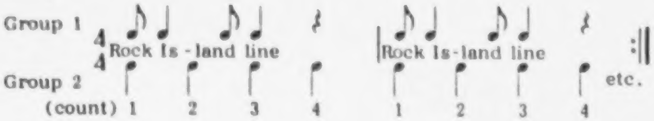
Example 55



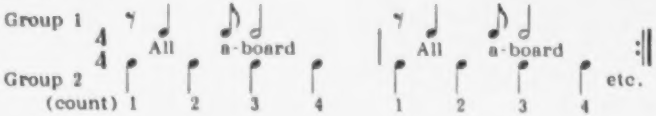
Divide into three groups. Perform the melody and harmony of "Rock Island Line," and Example 55 as a repeated pattern, or "ostinato."

3. In two groups, perform Example 56 and then Example 57 using the spoken voice (whispering also can be effective).

Example 56



Example 57

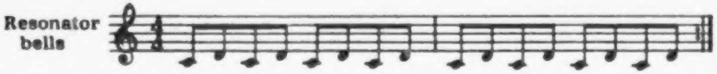


4. Do Examples 56 and 57 contain syncopation? If your answer is "yes" identify where syncopation occurs and tell why you believe it is syncopation.

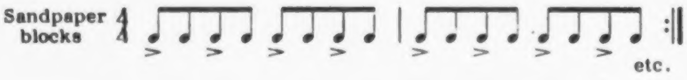
5. Learn to play the melody and harmony of "Rock Island Line" on recorder. Then perform the melody, harmony, and Example 55 in three groups.

6. Learn to play Examples 58 and 59 on resonator bells and sandpaper blocks.

Example 58


Resonator bells

Example 59

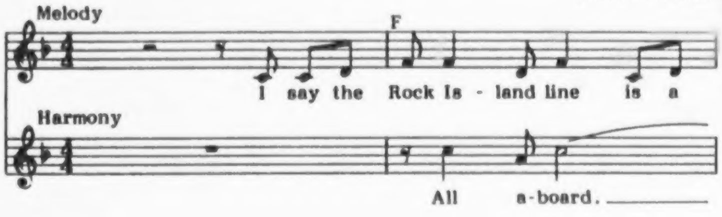

Sandpaper blocks
etc.

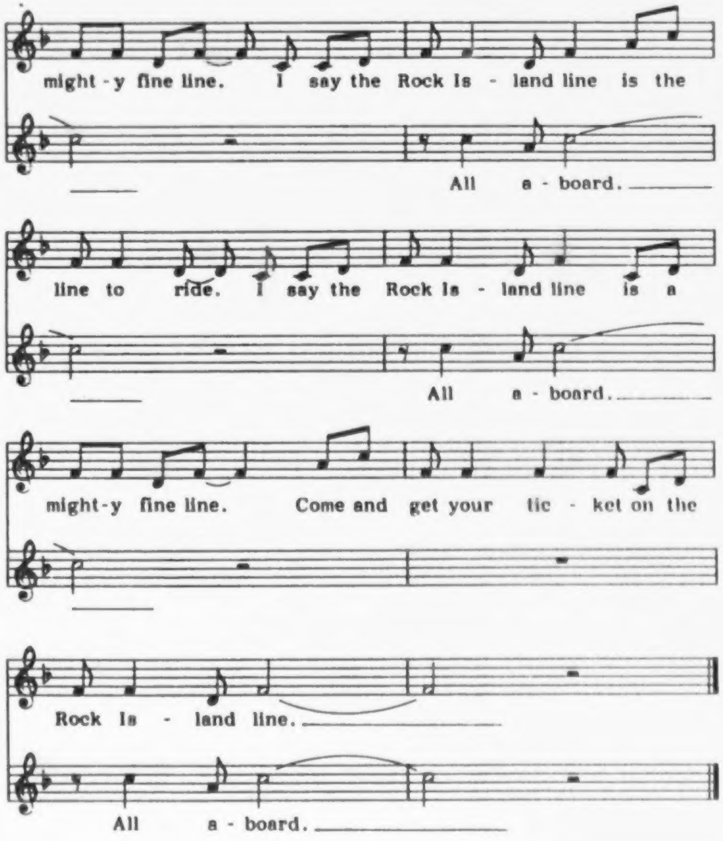
Add these ostinatos to another performance of "Rock Island Line."

7. Plan a performance of "Rock Island Line" including the many parts you have learned, and others you think should be added. Should all ostinatos be used at the same time, or at different times? Tape record your performance and evaluate it.

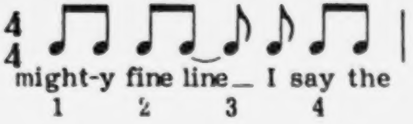
ROCK ISLAND LINE

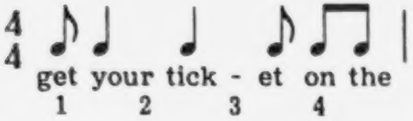
American Folk


Melody
F
I say the Rock Is - land line is a
Harmony
All a-board.


might - y fine line. I say the Rock Is - land line is the
All a - board.
line to ride. I say the Rock Is - land line is a
All a - board.
might - y fine line. Come and get your tic - ket on the
Rock Is - land line.
All a - board.

beat pattern. Help them identify other syncopated patterns in the song such as the following.





5. **PLAYING RECORDER.** Help students learn to play both the melody and harmomy on recorder. Then in three groups have them play the melody, harmony, and ostinato in Example 55 together.

6. **PLAYING OSTINATOS.** Teach students to play Examples 58 and 59 using resonator bells and sandpaper blocks. Point out that these examples also may be used as ostinatos for "Rock Island Line."

7. **PERFORMING, EVALUATING.** Help students plan a performance of "Rock Island Line" that includes the different parts they have learned. Following is a suggested plan for eight groups of students.

	Group		
Introduction	1	Recorders, Example 55	
	2	Resonator bells, Example 58	these instruments continue to play throughout the song
	3	Sandpaper blocks, Example 59	
	4	Ukuleles, strum to the beat	
Melody	5	Singers	
	6	Recorders	
Harmony	7	Singers	
	8	Recorders	

Guide students to think about the total composition. They may find that all ostinatos need not be used together. Some may be used in the beginning, some later. (The "All aboard" ostinato might best be spoken only as the ending, or coda, for example.)

Tape record the performance and have students evaluate for articulation, balance, and blend.

MATERIALS AND EQUIPMENT

Cassette tape recorder and player
Blank cassette tape
Cassette tape Side C: No. 66 "Rock Island Line"
Recorders
Ukuleles
Resonator bells
Sandpaper blocks

MAINSTREAMING ACTIVITIES

Developmental, Auditory. Review the meanings of "melody," "harmony," "syncopation," and "ostinato." Do not assume that exceptional students will be able to associate a previously learned term with its use in a later lesson.

Lesson 25

CONCEPTS

Rhythm: Syncopation

STUDENT OBJECTIVES

Demonstrate ability to follow notation while listening to a recording

Reveal understanding of syncopated and non-syncopated patterns by performing word rhythms

Show recognition of syncopated rhythms by copying examples from a score

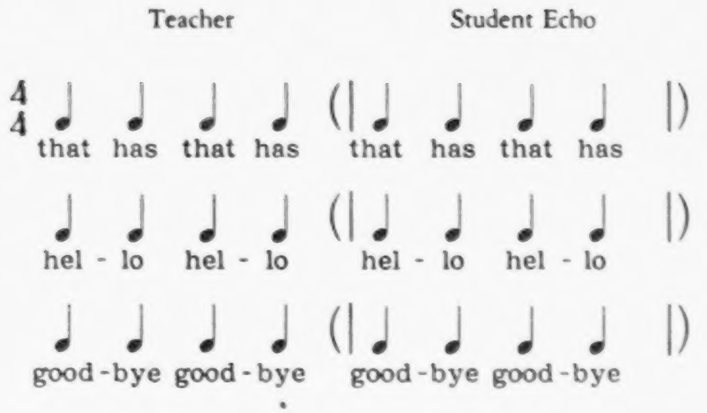
ACTIVITIES

1. **LISTENING, FOLLOWING NOTATION.** Play the recording of "You Gotta Feel Aloha." Ask students to follow the music by using a finger or pointer to trace the notation. Circulate throughout the room as students listen. Assist those who have difficulty following the notation.

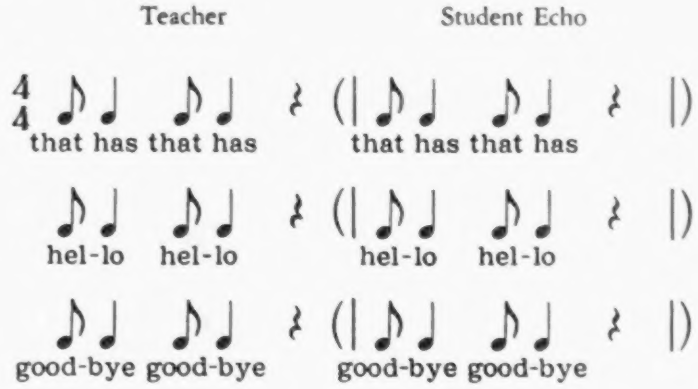
2. **RECOGNIZING SYNCOPATED RHYTHMS.** Lead students to discover that the song includes many examples of syncopated rhythm. Point out that syncopation adds a "bounce" and contributes to the liveliness of a song.

3. **PERFORMING WORD RHYTHMS WITH AND WITHOUT SYNCOPATION.** Have students sit on the floor in a circle (or remain in their seats if space is not available). Ask them to pat their thighs to a steady beat which you will play on a drum. After the drum taps and pats are coordinated, have them echo as you speak the word rhythms without syncopation.

You should speak each rhythm twice and students echo what you speak, as follows:


Teacher
Student Echo
4/4
that has that has
that has that has
hel - lo hel - lo
hel - lo hel - lo
good-bye good-bye
good-bye good-bye

The syncopated version follows:


Teacher
Student Echo
4/4
that has that has
that has that has
hel-lo hel-lo
hel-lo hel-lo
good-bye good-bye
good-bye good-bye

Thigh pats and drum taps should continue throughout this echo game.

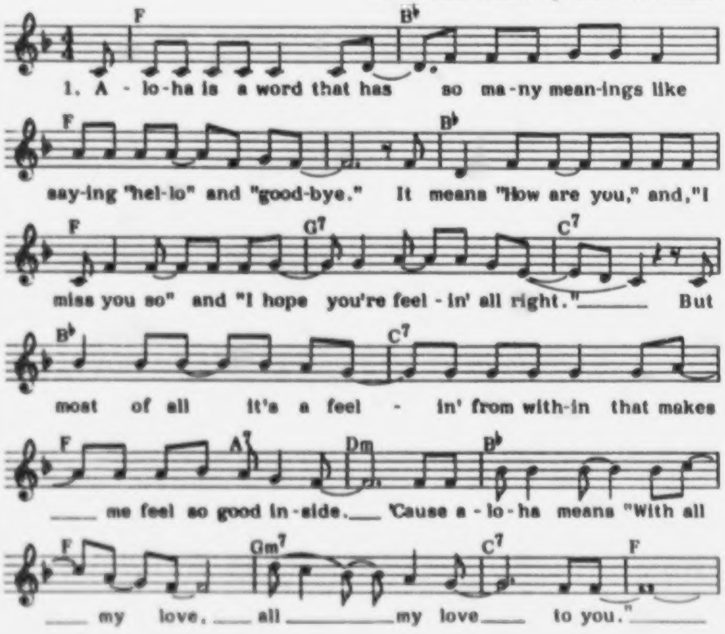
4. **SINGING.** Teach students to sing "You Gotta Feel Aloha."

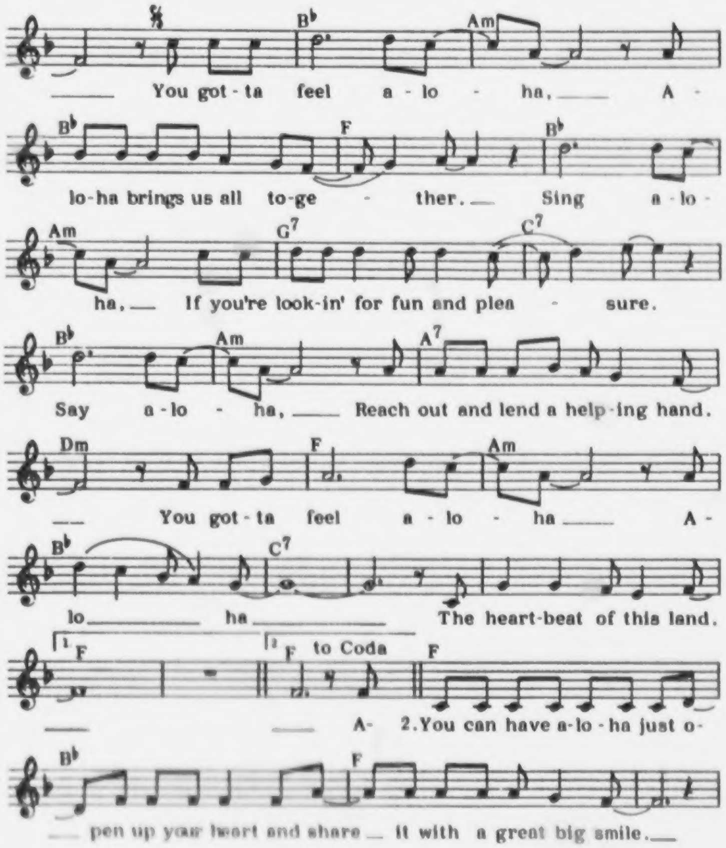
Lesson 25

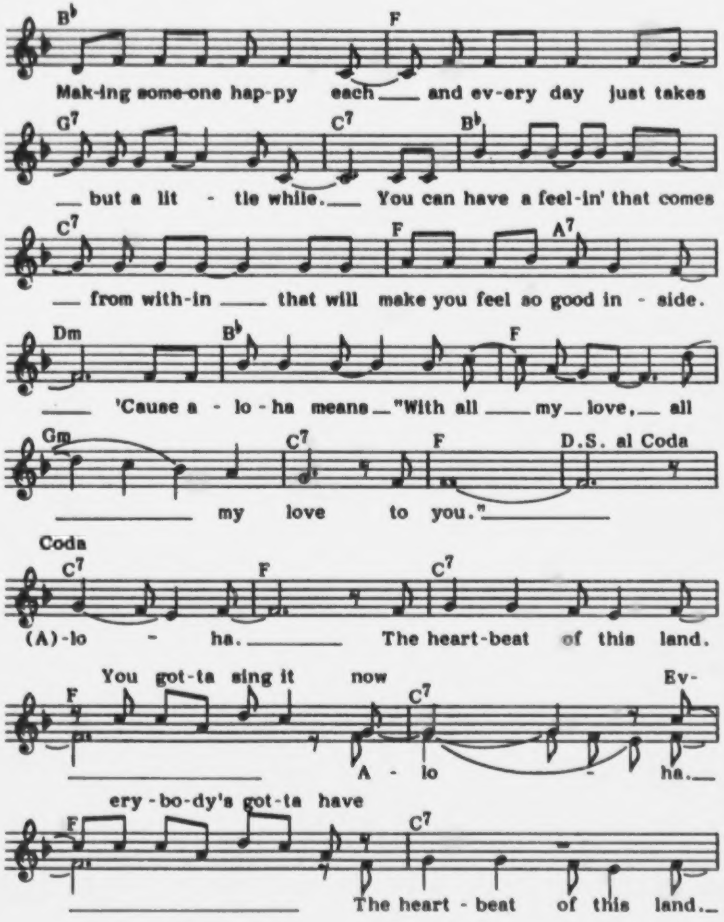
1. Listen to the recording of "You Gotta Feel Aloha" and follow the music.

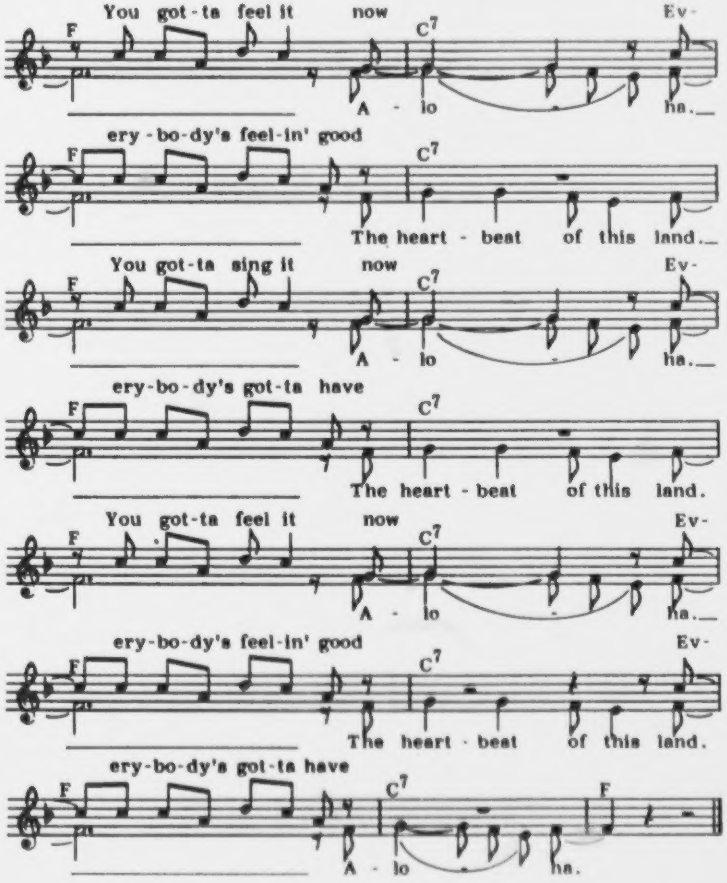
YOU GOTTA FEEL ALOHA

Words and Music by Alan H. Naluai


F
B♭
1. A - lo-ha is a word that has so ma-ny mean-ings like
F
B♭
say-ing "hel-lo" and "good-bye." It means "How are you," and,"I
F
G7
C7
miss you so" and "I hope you're feel - in' all right." But
B♭
C7
most of all it's a feel - in' from with-in that makes
F
A7
Dm
B♭
me feel so good in-side. 'Cause a - lo - ha means "With all
F
Gm7
C7
F
my love, all my love to you."


B♭
Am
You got - ta feel a - lo - ha, A -
B♭
F
B♭
lo-ha brings us all to-ge - ther. Sing a - lo -
Am
G7
C7
ha, If you're look-in' for fun and plea - sure.
B♭
Am
A7
Say a - lo - ha, Reach out and lend a help-ing hand.
Dm
F
Am
You got - ta feel a - lo - ha A -
B♭
C7
lo ha The heart-beat of this land.
1 F
2 F to Coda
F
A- 2.You can have a-lo-ha just o-
B♭
F
pen up your heart and share it with a great big smile.

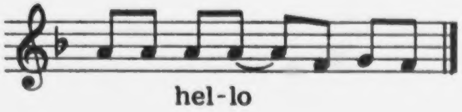

B♭ F
Mak-ing some-one hap-py each ___ and ev-ery day just takes
G7 C7 B♭
___ but a lit - tle while. ___ You can have a feel-in' that comes
C7 F A7
___ from with-in ___ that will make you feel so good in - side.
Dm B♭ F
___ 'Cause a - lo - ha means __ "With all ___ my __ love, __ all
Gm C7 F D.S. al Coda
___ my love to you." ___
Coda
C7 F C7
(A)-lo - ha. ___ The heart-beat of this land.
You got-ta sing it now Ev-
F C7
___ A - lo - ha. __
ery - bo - dy's got - ta have
F C7
___ The heart - beat of this land. __


You got - ta feel it now Ev-
F C7
___ A - lo - ha. __
ery - bo - dy's feel-in' good
F C7
___ The heart - beat of this land. __
You got - ta sing it now Ev-
F C7
___ A - lo - ha. __
ery - bo - dy's got - ta have
F C7
___ The heart - beat of this land.
You got - ta feel it now Ev-
F C7
___ A - lo - ha. __
ery - bo - dy's feel-in' good Ev-
F C7
___ The heart - beat of this land.
ery - bo - dy's got - ta have
F C7 F
___ A - lo - ha.

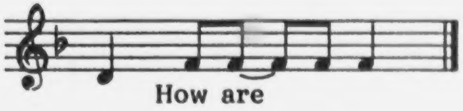
"You Gotta Feel Aloha" by Alan H. Naluai. Used by permission

5. COMPLETING WORKSHEETS. Have students complete Worksheet No. 6. The purpose is to better acquaint students with notated syncopation. You might copy each item on the chalkboard after they complete the worksheets, then have students exchange papers and check each other's work. Answers for the items follow.

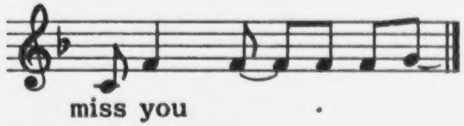
1. hel-lo



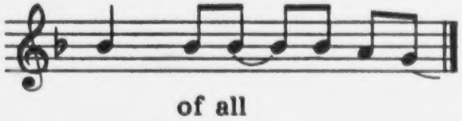
2. How are



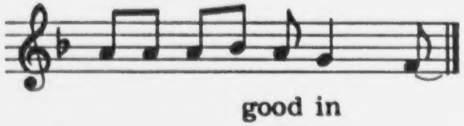
3. miss you



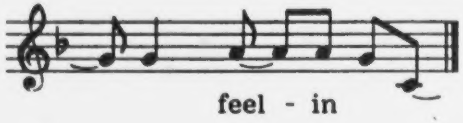
4. of all



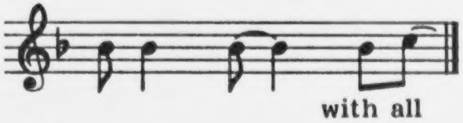
5. good in



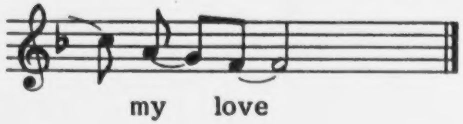
6. feel-in



7. with all



8. my love



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2. Does this song include syncopation?

3. Pat your thighs to a steady beat as you say each of the word patterns in Example 60, first without syncopation, then with syncopation.

Example 60

WITHOUT SYNCOPATION		WITH SYNCOPATION	
♩	♩	♪	♩
that	has	that	has
hel -	lo	hel -	lo
good -	bye	good -	bye
how	are	how	are
miss	you	miss	you
I	hope	I	hope
all	right	all	right
but	most	but	most
of	all	of	all
that	makes	that	makes
good	in	good	in
with	all	with	all

4. Learn to sing "You Gotta Feel Aloha." Sing the syncopated rhythms accurately.

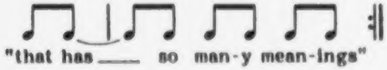
5. Complete Worksheet No. 6.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side C: No. 67 "You Gotta Feel Aloha"
Drum
Duplicated copies of Worksheet No. 6

MAINSTREAMING ACTIVITIES

3. **Developmental.** Echo-speak the same word rhythm pattern until students with delay in speech or motor skills are performing adequately. This will aid in rhythmic accuracy and learning the song words. Both rhythm and word learning can be further facilitated by extending the two-word patterns into word phrases. For example,



For students unable to say the words, a response such as thigh patting should be valued and praised.

5. **Visual, Developmental.** Provide enlarged or tactile reproductions of Worksheet No. 6, or design an alternative testing method based on oral rather than written responses. Every student should be tested.

Lesson 26

CONCEPTS

Rhythm: Beat, Rhythm Pattern, Accent, Meter

STUDENT OBJECTIVES

Perform dance movements to demonstrate understanding of beat, rhythm pattern, and accent

Compare two selections to determine differences in meter

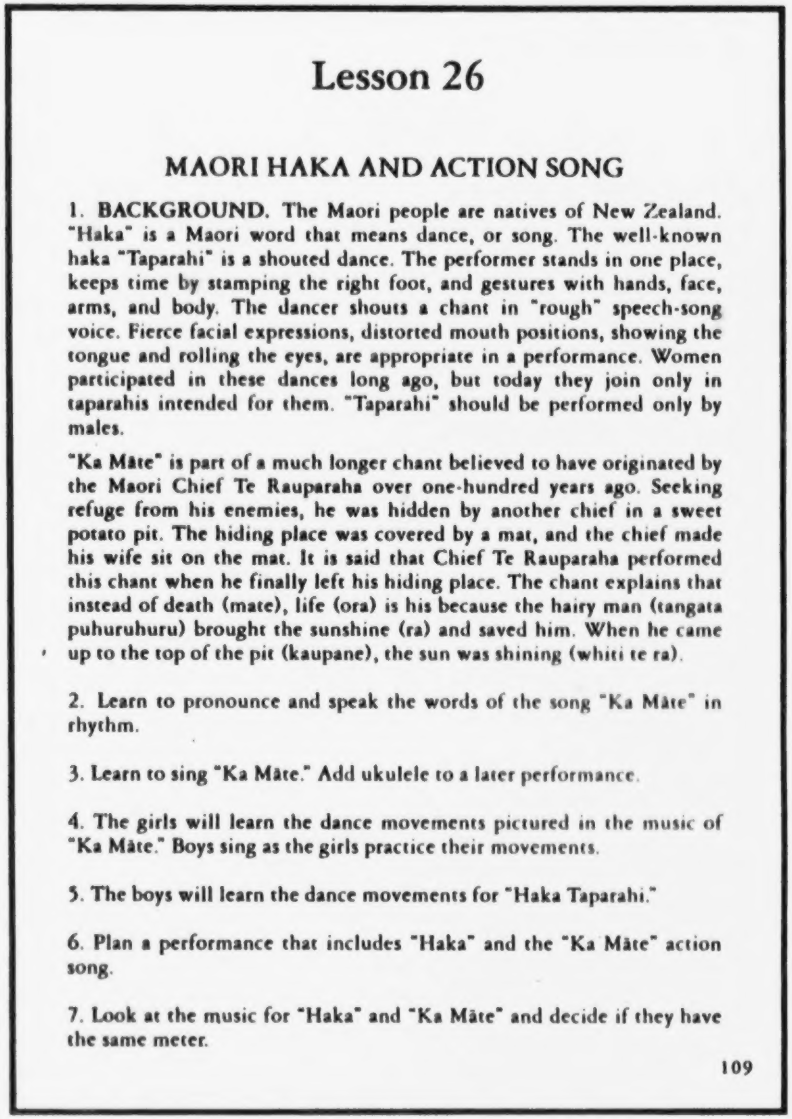
ACTIVITIES

1. UNDERSTANDING BACKGROUND INFORMATION ON MAORI SONG AND DANCE. Review the background information on the Maori haka and action song included in the student text. Help students locate New Zealand on the map.

2. PRONOUNCING, SPEAKING SONG TEXT IN RHYTHM. Teach students to pronounce the Maori words. Use the Hawaiian pronunciation guide in the Appendix and the following material to develop students' pronunciation.

vowels:	use sounds explained in the Hawaiian pronunciation guide
ng:	like ng in "sing"
r:	very soft "d" is nearest English equivalent
wh:	English "wh" without puckering the lips. Keep lips close together and expel breath sharply. It may sound like "f," though "f" requires touching the lower lip with the upper teeth. (Many Maoris today use the "f" instead of the older "wh.")
other consonants:	as in English

A tape recording is provided to help students learn to speak the words of the song in rhythm.



Lesson 26

MAORI HAKA AND ACTION SONG

1. **BACKGROUND.** The Maori people are natives of New Zealand. "Haka" is a Maori word that means dance, or song. The well-known haka "Taparahi" is a shouted dance. The performer stands in one place, keeps time by stamping the right foot, and gestures with hands, face, arms, and body. The dancer shouts a chant in "rough" speech-song voice. Fierce facial expressions, distorted mouth positions, showing the tongue and rolling the eyes, are appropriate in a performance. Women participated in these dances long ago, but today they join only in taparahis intended for them. "Taparahi" should be performed only by males.

"Ka Māte" is part of a much longer chant believed to have originated by the Maori Chief Te Rauparaha over one-hundred years ago. Seeking refuge from his enemies, he was hidden by another chief in a sweet potato pit. The hiding place was covered by a mat, and the chief made his wife sit on the mat. It is said that Chief Te Rauparaha performed this chant when he finally left his hiding place. The chant explains that instead of death (mate), life (ora) is his because the hairy man (tangata puhuruhuru) brought the sunshine (ra) and saved him. When he came up to the top of the pit (kaupane), the sun was shining (whiti te ra).

2. Learn to pronounce and speak the words of the song "Ka Māte" in rhythm.

3. Learn to sing "Ka Māte." Add ukulele to a later performance.

4. The girls will learn the dance movements pictured in the music of "Ka Māte." Boys sing as the girls practice their movements.

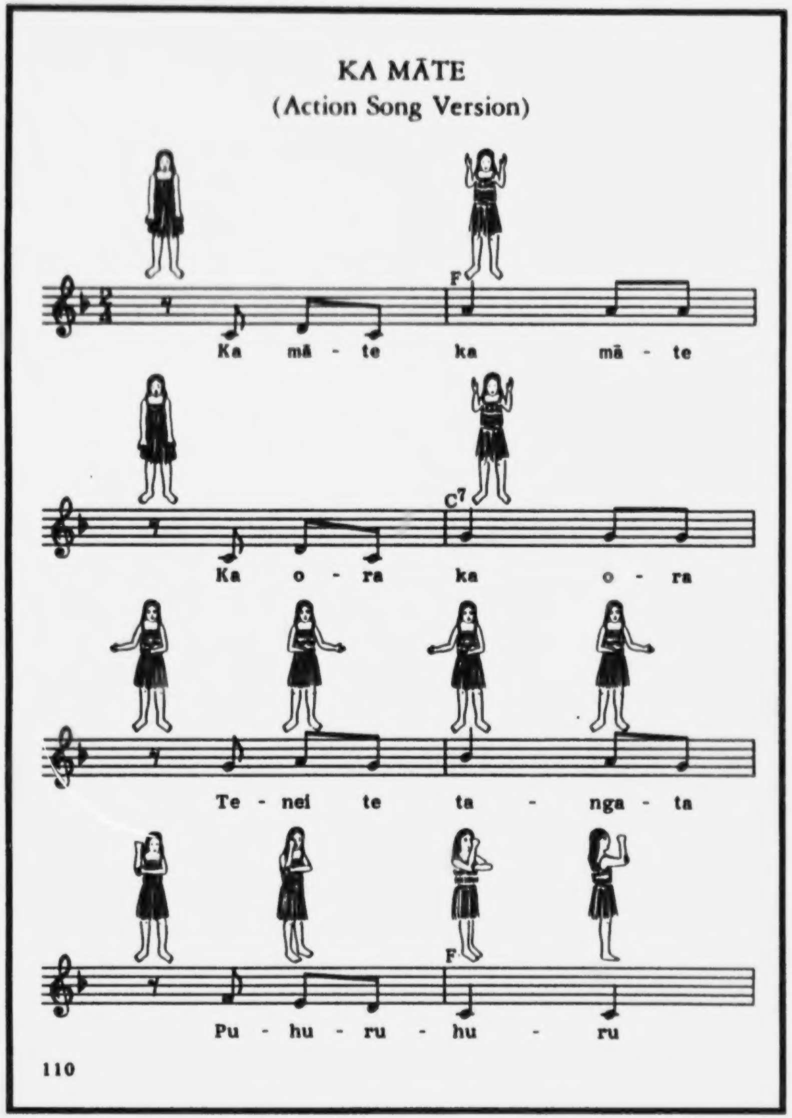
5. The boys will learn the dance movements for "Haka Taparahi."

6. Plan a performance that includes "Haka" and the "Ka Māte" action song.

7. Look at the music for "Haka" and "Ka Māte" and decide if they have the same meter.

109

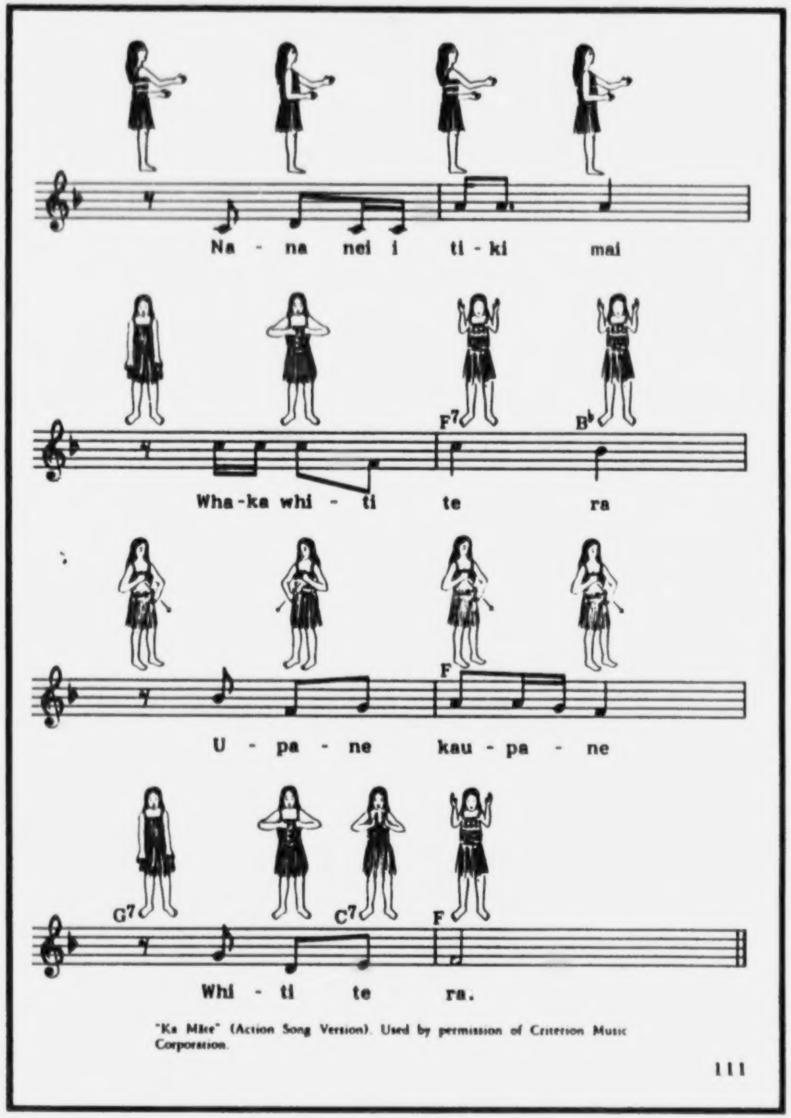
3. SINGING, STRUMMING AN ACCOMPANIMENT. Teach students to sing "Ka Māte." Later have them sing the song and strum an ukulele accompaniment.



KA MĀTE

(Action Song Version)

F
C7
F
Ka mā - te ka mā - te
Ka o - ra ka o - ra
Te - nei te ta - nga - ta
Pu - hu - ru - hu - ru



F7
B♭
F
G7
C7
F
Na - na nei i ti - ki mai
Wha - ka whi - ti te ra
U - pa - ne kau - pa - ne
Whi - ti te ra.

"Ka Māte" (Action Song Version). Used by permission of Criterion Music Corporation.

4. **DANCING.** Teach the girls to perform the dance movements included with the music of "Ka Māte." Following are specific instructions to explain each position and/or movement.

Position Stand in rows facing the audience. Leader is on the right side of the front row.

Foot Movement Right foot is raised from the ground a few inches. Left foot takes the weight of the body. As the right foot stamps the ground, the left knee bends slightly. Foot stamps continue on the beat throughout the song.

Wiri or Wiriwiri (quiver) The hands make a quivering motion. This is a wrist and palm movement, not a movement for individual fingers. The fingers move only as extensions of the quivering palms.

Hands Unless otherwise directed, fingers are close together and straight.

Hips Any movement of the hips is the result of what happens with the feet. Since one foot is relatively stationary, hip movement associated with the hula is not appropriate in the Maori action song.

Leader Calls The leader gives the ready call, "Kia Rite." Dancers rest the backs of their hands on hips. The action is done crisply.

Leader Sings The leader sings "Ka Māte, Ka Māte" to set the pitch and tempo, then follows with the words "Toru, wha" ♪♩. |♩ 𝄽 and the song and movements begin. Right after the count comes the stamp of the right foot; stamps continue throughout on the beat.

Ka māte Slap the thighs four times (first slap on the rest, next three slaps on Ka māte). Keep the back straight while doing this.

Ka māte (wiri) Bend the arms at the elbow, angle forearm slightly forward, palms facing forward and wiriwiri on second Ka māte.

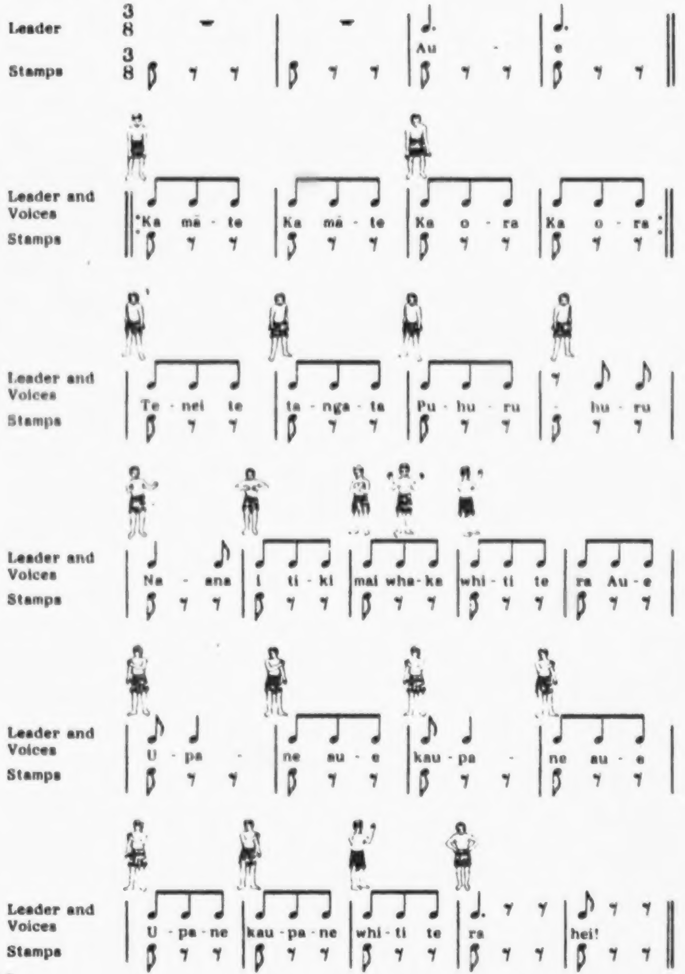
Ka ora Slap the thighs four times (first slap on the 𝄾 rest, next three on Ka ora).

Ka ora (wiri) Bend the arms at the elbow, and wiriwiri as for the second Ka māte.

Tenei te tangata Drop the forearms so that the fingers point straight ahead. Beginning on the 𝄾 rest, move the hands forward and backward alternately, starting with the right hand forward and the left hand back.

HAKA

Leader (spoken): "Kia Rite; Waewae Takahia"



Puhuruhuru On the 𝄾 rest of the measure, begin a quarter turn to the left, pivoting on the left foot. (Stay in place, simply pivot). Close the right fist; bend the right elbow and bring the forearm up and slap it with the left hand in time with the foot stamps.

Nana nei i tiki mai Same motions as for Tenei te tangata. Use the fourth stamp to pivot.

Whaka whiti te ra Face front and slap the thighs on the 𝄾 rest, slap the chest on "whi"; lift the arms for "te ra" (bent at elbows, fingers pointing up, palms facing each other) so that they are away from the body but not as high as shoulder level.

Upane Kaupane Drop both arms and hands to the left. Push back (palms back) with both hands on 𝄾 rest; repeat motion on "pa," return to the left for "kau" and "ne."

Whiti te ra Slap thighs on 𝄾 rest; slap chest, elbows out on "ti"; clap hands on "te" and show the same motion used before for "ra."

For closing, dancers put hands on hips and say "hei."

5. **DANCING.** Study the music, positions, and movements before teaching the boys to perform the dance movements for "Haka." Following are specific instructions.

Leader: "Kia Rite" (ready call)
"Waewae Takahia" (right foot stamps begin)
"Aue" (begin dance)

Ka māte Stamp the right foot on the first beat of each measure, slap the thighs on every beat.

Ka ora Stamp the right foot on the first beat of each measure, slap thighs on every beat with body in a more stooped position. Right foot stamps continue throughout dance.

Repeat Ka māte and Ka ora

Tenei te Left fist and left foot leading.

Tangata Right fist leading; right leg takes a step forward.

Puhuru Left foot carries body another pace forward, left fist leading.

(rest) **huru** Another step forward with the right foot on the rest, right fist leading.

Naana i tiki mai See pictures

Whaka Fists clinched

Whiti te ra Fingers flicked on "whi"

Aue Upane See pictures

Aue Kaupane See pictures

Aue Upane Kaupane See pictures

Whiti te ra Hei See pictures

6. **PERFORMING.** After students have learned the dance motions and song, have them stage a performance that includes three groups of performers (male dancers, female dancers, male and female singers and ukulele players). "Haka" should be performed first, then "Ka Māte."

7. **ANALYZING.** Ask students to look at the music for "Haka" and "Ka Māte." Guide them to discover that "Haka" has a meter of $\frac{3}{8}$, "Ka Māte" a meter of $\frac{2}{4}$.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side C: No. 68 "Ka Māte," No. 69 "Haka"
Ukuleles

MAINSTREAMING ACTIVITIES

1. All **Areas.** Read the background information aloud. Use pantomime, pictures, and vocal inflection to increase student attentiveness. Interrupt the reading at various points to conduct brief class discussions. Use globes or maps with raised surfaces for visually impaired students.

4. and 5. **Physical, Developmental.** Plan alternative movement sequences to provide physically impaired students with a means of performing the dance. Especially simplify the movements for students with perceptual-motor delay. Employ "chaining" to teach the movements—teach one step, praise the correct movement, teach the next step, and so on. Then go back to the beginning and proceed through the chain ending with the last learned step, repeating the sequence as needed.

LESSON 27

CONCEPTS

Melody: Legato, Staccato

Tonality: Major, Minor

Rhythm: Tempo

Tone: Timbre

Form: Theme and Variations

STUDENT OBJECTIVES

Reveal recognition of contrasts in a theme and its three variations in terms of legato and staccato, major and minor, tempo, and instrumental timbres

Explain the meaning of "theme and variations"

ACTIVITIES

1. **PLAYING RECORDER, SINGING.** Teach students to play the theme of "Theme and Variations." As the notes become secure, rehearse a smooth sound for the slurred notes. Have them sing the theme on "loo," then play it on recorder to achieve an even better flowing, legato sound. Use autoharp to accompany the recorders.

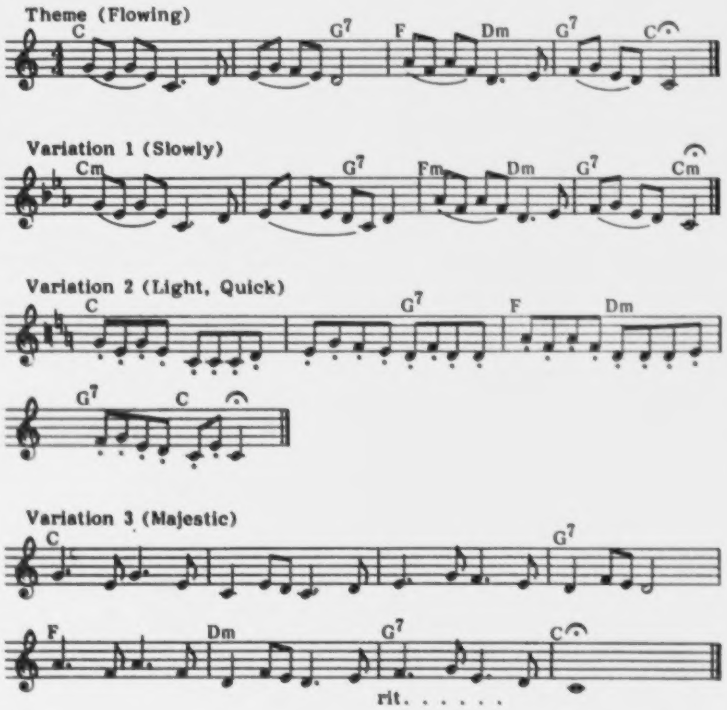
2. **PLAYING RESONATOR BELLS, SINGING.** Remove from the resonator bell set the pitches identified in the student text. Have students take turns playing Variation 1 as the others sing along on "loo." Point out that in Variation 1 E^{b} is used instead of E natural, A^{b} instead of A natural. Accompany their singing and playing with autoharp, if the required chords are playable on your autoharp. Students may play Variation 1 on recorder if they are ready to learn the fingerings for E^{b} and A^{b}.

3. **PICKING MELODY ON UKULELE.** Teach students to pick Variation 2 on ukulele. Help them learn to finger the pitches D and F as shown in their texts. As they practice playing Variation 2, have them sing the note names as they are picked. Strum the autoharp to accompany their picking and maintain a steady tempo.

Lesson 27

1. Learn to play on recorder the Theme of "Theme and Variations." Produce a smooth, legato sound by carefully controlling the flow of air.

THEME AND VARIATIONS



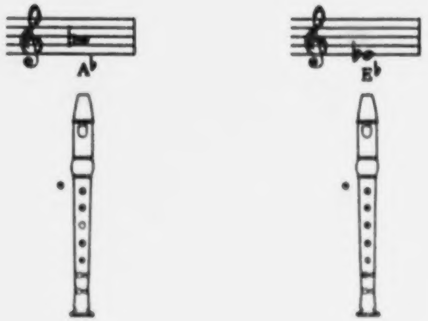
113

2. Use the following resonator bells to play Variation 1.

C D E♭ F G A♭

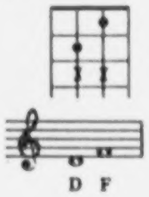
Notice that Variation 1 is the same as the Theme, except for the pitches E♭ and A♭. As you take turns playing Variation 1, all others should sing along on "loo." Recorder fingerings for E♭ and A♭ are given in Example 61 should your teacher decide to include recorders playing Variation 1.

Example 61



3. Learn to pick Variation 2 on ukulele. All of the notes can be played with open strings except D and F, as shown in Example 62.

Example 62



4. **PLAYING RECORDER.** Teach students to play Variation 3, observing the "Majestic" indication and the *rit.* (*ritardando*). Again use autoharp to accompany the recorders. Maintain a steady beat.

5. **PERFORMING.** Organize students into groups to play "Theme and Variations" as one continuous selection. Following are performance recommendations.

Theme	(recorders, autoharp)
Variation 1	(resonator bells, recorders, autoharp)
Variation 2	(picked ukulele, recorder, autoharp)
Variation 3	(resonator bells, recorders, picked ukuleles, autoharp, ukulele strums)

Perform "Theme and Variations"; record the performance and evaluate it.

6. **UNDERSTANDING THEME AND VARIATIONS.** Use the questions in the student text to help students understand "theme and variations" as a formal principle. Point out that a variation is a changed version of a theme through rhythmic and/or melodic alterations.

a. Variation 1 is mostly like the Theme, but while the Theme is in a major key, Variation 1 is in minor. Also, the rhythm of beats three and four in the second measure are altered, and the tempo is slower.

b. Variation 2 sounds much like the Theme, but the notes are performed staccato rather than legato. Both are in a major key. Variation 2 has a faster tempo than the Theme. The note durations of the Theme vary, while eighth notes are used for all but one note in Variation 2.

c. Variation 3 sounds like the Theme and both are in a major key. But the note durations of Variation 3 are mostly longer, resulting in a total of eight measures rather than four. The tempo for Variation 3 is much broader than the tempo for the Theme, and a *ritardando* is included in Variation 3.

d. Help students learn to identify 𝄐 as a fermata (occurs four times in the selection). Remind them that this sign was encountered earlier in Lesson 18 ("Sakura").

e. Guide students to develop an awareness of the different instrument timbres used to perform the "Theme and Variations."

f. Help students learn to verbalize the meaning of "theme and variations."

7. **COMPOSING.** If students learned to play Variation 1 on recorder, use this composition activity to provide additional experience in playing E♭ and A♭. They should use only the pitches given in Example 63, with E♭ as the tonic pitch. Select some of the compositions for performance by the composer, the more advanced recorder players, or the entire class.

MATERIALS AND EQUIPMENT

Resonator bells
Ukuleles
Recorders
Autoharp
Cassette tape recorder and player
Blank cassette tape
Cassette tape Side C: No. 70 "Theme and Variations"
Staff paper

4. Learn to play Variation 3 on recorder. Notice the word "Majestic." This suggests a bold style of playing that is not too fast. Also notice the *rit.* (*ritardando*) near the end, which tells you to gradually slow down.

5. Organize groups of players to perform "Theme and Variations."

6. Why do you think this selection is called "theme and variations"?

   a. Does Variation 1 sound like the Theme? If so, in what ways?

   b. Is Variation 2 like the Theme? How is it alike or different?

   c. How is Variation 3 the same or different from the Theme?

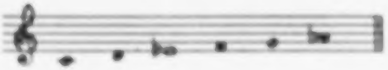
   d. Does the Theme and all three Variations include a "fermata"?

   e. Were different timbres used for the Theme and each of the Variations? If your answer is yes, identify them.

   f. Explain what you believe is the meaning of the name "theme and variations."

7. Compose an eight-measure melody for recorder. Use the pitches given in Example 63. Your composition should begin and end on the tonic pitch E♭, be in a $\frac{3}{4}$ meter, and contain two four-measure phrases.

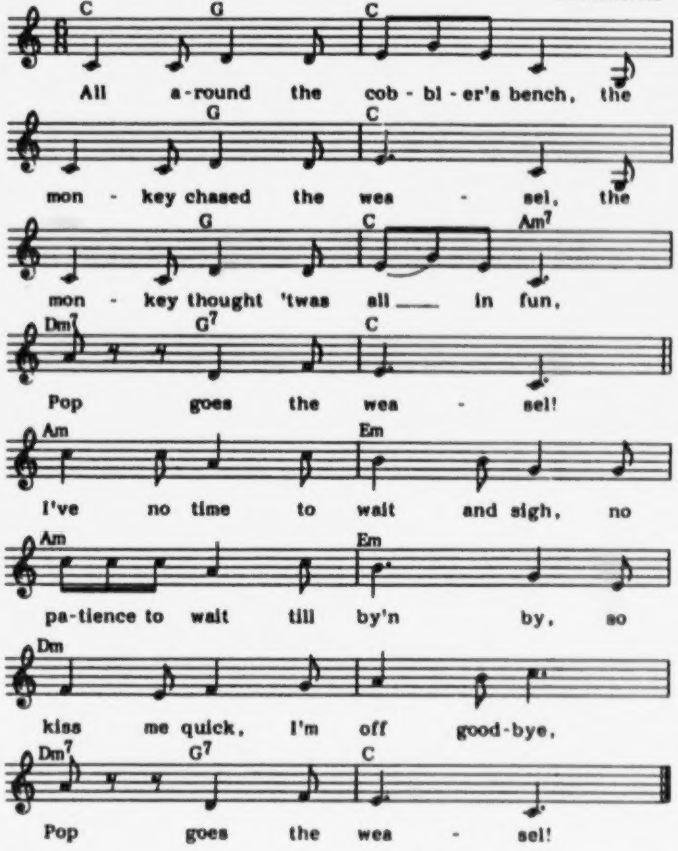
Example 63



Lesson 28

POP GOES THE WEASEL

Traditional


C G C
All a-round the cob-bl-er's bench, the
G C
mon-key chased the wea-sel, the
G C Am7
mon-key thought 'twas all in fun,
Dm7 G7 C
Pop goes the wea-sel!
Am Em
I've no time to wait and sigh, no
Am Em
pa-tience to wait till by'n by, so
Dm
kiss me quick, I'm off good-bye,
Dm7 G7 C
Pop goes the wea-sel!

Lesson 28

CONCEPTS

Form: Theme and Variations

STUDENT OBJECTIVES

Identify and sing a familiar theme while listening to a recording

Explain the meaning of "theme and variations"

ACTIVITIES

1. **SINGING, PLAYING INSTRUMENTS.** Teach students to sing "Pop Goes the Weasel." Then have them select six different sound sources (rhythm instruments, objects, etc.) to use in place of the song's "pops." They should sing the song three times to substitute each of the sounds for a "pop."

2. **LISTENING.** Play the recording "Variations on the Theme 'Pop Goes the Weasel'" (approximately 5 minutes in length). Ask students to listen and sing silently to themselves each time they hear the "Pop Goes the Weasel" theme.

3. **LISTENING, COMPARING, COMPLETING WORKSHEETS.** Give each student a copy of Worksheet No. 7. Play the recording again. Ask students to look at the pictures in the worksheet as they listen. Explain that the theme is presented first, then variations on the theme. To complete the worksheet, they identify the pictures that represent the five variations by writing the letters in the blank spaces. (The answers are 1. B; 2. D; 3. E; 4. A; 5. C.) You may want to point out that: a fugue presents instruments playing the theme, but not at the same time, as in a round or canon; a minuet is a graceful dance in $\frac{3}{4}$ meter; adagio is a very slow tempo; jazz includes many syncopated rhythms.

4. UNDERSTANDING THEME AND VARIATIONS.

Help students learn to explain the meaning of "theme and variations" as altered versions of a theme through rhythmic and/or melodic alterations.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side C: No. 71 "Pop Goes the Weasel"
Phonograph
Recording of "Variations on the Theme 'Pop Goes the Weasel'" from MUSIC, USA No. 078 (65), Bowmar/Noble Publishers, Side 2, Band 2
Rhythm instruments and/or selected sound sources
Duplicated copies of Worksheet No. 7

MAINSTREAMING ACTIVITIES

1. **All Areas.** Arrange for sound sources to be chosen by exceptional students to help them feel competent and successful within the group. Clear and concise "rules" should be stated concerning waiting one's turn, quietly holding the instrument, appropriate playing, etc. Positively reinforce students as they follow rules.

2. **All Areas.** You could flick the light switch or provide some other visual signal to cue the "Pop Goes the Weasel" theme.

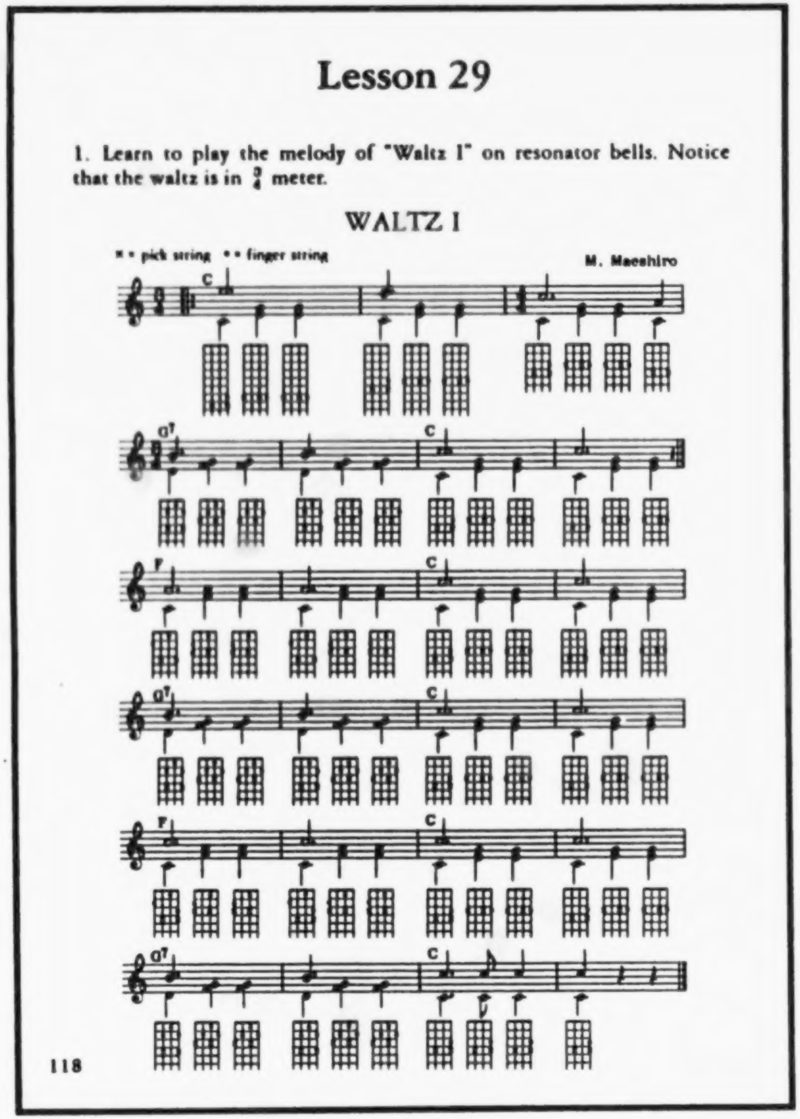
After Learning to Sing "Pop Goes the Weasel" . . .

1. Select six different sound sources. Sing the song three times and use the sounds for the song's "pops." Decide on an order for the "pop" sounds.

2. Listen closely. Sing the theme "Pop Goes the Weasel" silently to yourself each time you hear it in the recording.

3. Listen again to the recording as you look at the pictures in Worksheet No. 7. Decide on the order you believe the pictures should be arranged to correspond with what you hear in the music. Notice that one picture represents the theme, the other pictures represent variations on the theme.

4. Explain "theme and variations."



Lesson 29

1. Learn to play the melody of "Waltz I" on resonator bells. Notice that the waltz is in $\frac{3}{4}$ meter.

WALTZ I

× = pick string • = finger string

M. Maeshiro

Lesson 29

CONCEPTS

Texture: Accompaniment, Monophony, Homophony

STUDENT OBJECTIVES

Pick notated melody and accompaniment parts on ukulele

Explain the function of accompaniment as background to melody

Explain differences between monophony and homophony

ACTIVITIES

1. **PLAYING BELLS.** Have students play the melody (notes with stems up) of "Waltz I" using the resonator bells A, B, C^1, D^1, and E^1. Point out that the waltz is in $\frac{3}{4}$, or "triple," meter.

2. **PICKING MELODY ON UKULELE.** Help students learn to pick the notes of Example 64. When the notes are secure, help them pick the melody of "Waltz I."

3. **PICKING MELODY AND ACCOMPANIMENT.** Teach students to simultaneoulsy pick the melody and accompaniment of "Waltz I." Ask them to look at the music; explain the • and × signs on the tablatures. You may need to have them play a measure at a time over and over until they develop picking skills. Point out that the C and A strings usually are plucked on the first beat of each measure, the G and E strings on the other beats.

4. **PICKING AND STRUMMING IN TWO GROUPS.** Divide the class into two unequal groups. Three-fourths of the class should pick the melody and accompaniment; one-fourth should strum the chords. Give all students an opportunity to participate in the picking and strumming roles.

5. **PICKING ACCOMPANIMENT PATTERNS.** Help students learn to pick the accompaniment patterns in Example 65. Point out that the T represents the thumb and the 1 represents the first finger of the right hand.

6. **PICKING MELODY AND ACCOMPANIMENT.** Guide practice in picking the melody and accompaniment of "Waltz II."

7. **PICKING AND STRUMMING IN TWO GROUPS.** Divide the class into two unequal groups. Three-fourths of the class should pick the melody and accompaniment; one-fourth should strum the chords. Give all students an opportunity to participate in the picking and strumming roles.

8. **PICKING AND STRUMMING IN TWO GROUPS.** Divide the class into two groups. One group should pick the melody and accompaniment of "Waltz I"; the other group should pick the melody and accompaniment of "Waltz II." Several players could be used to strum the chords (which are the same for both waltzes).

9. **PICKING AND STRUMMING IN TWO GROUPS.** Use the earlier procedures to teach students to play "Fox Trot." Point out that the notes are mostly the same as in the waltzes, but the meter is different. They should eventually divide into two groups to play with a strummed background.

10. **UNDERSTANDING TEXTURE.** Help students learn to describe their performances by answering the questions in their texts.

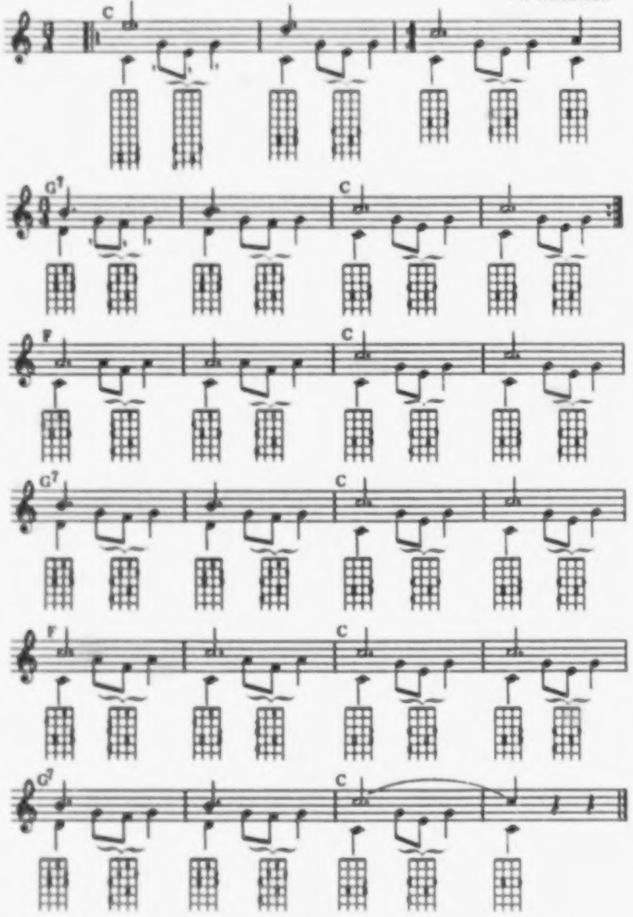
a. monophony (melody only)

b. homophony (melody with accompaniment)

c. melody (foreground), accompaniment (background)

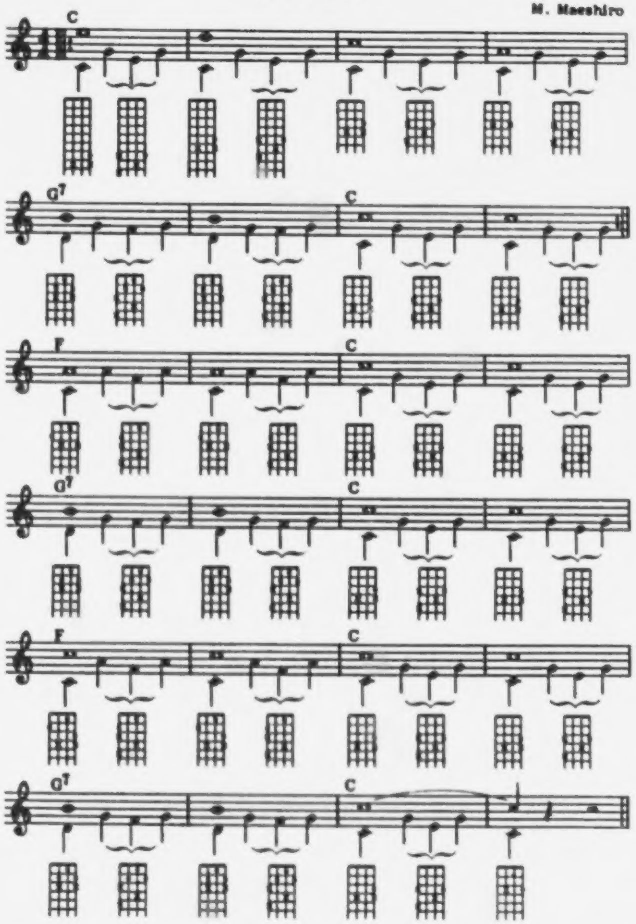
WALTZ II

M. Maeshiro



FOX TROT

M. Maeshiro



"Waltz I," "Waltz II," and "Fox Trot" by Melvin Maeshiro. Used by permission.

120

MATERIALS AND EQUIPMENT

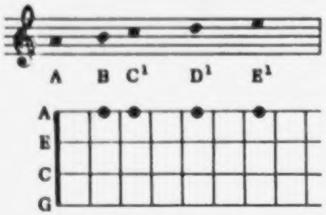
Cassette tape player
Cassette tape Side C: No. 72 "Waltz I," No. 73 "Waltz II," No. 74 "Fox Trot"
Resonator bells
Ukuleles

MAINSTREAMING ACTIVITIES

4. **Visual.** Give special attention to the demonstration of accompaniment as background to melody. Many exceptional students are deficient in ability to distinguish a particular sound from among others. The power to concentrate on one sound among many is essential to the safety and communicative ability of sight impaired students.

2. Practice picking the notes in Example 64. Then learn to pick the melody of "Waltz I."

Example 64



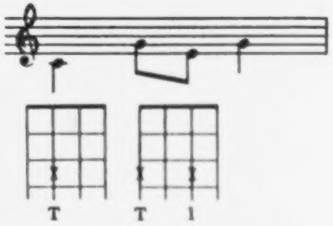
3. Learn to pick the melody and accompaniment at the same time. Notice that the ● sign means to press the string to the fingerboard, the X sign means to pick (or pluck) the string. What two strings are plucked on the first beat of each measure? What strings are plucked on the other beats?

4. Divide into two groups. One group will pick the melody and accompaniment while the other group strums a background of chords.

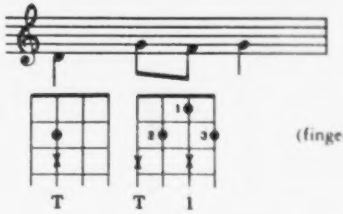
5. Look at "Waltz II." How is the accompaniment different from "Waltz I"? Practice the accompaniment patterns in Example 65. Notice the T ("thumb") and 1 ("first finger") signs.

Example 65

A.

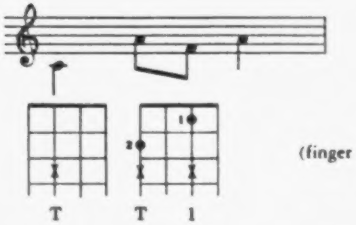


B.



(finger the G⁷ chord)

C.



(finger the F chord)

6. Learn to pick the melody and accompaniment of "Waltz II." If you can, sing along with the melody using "la."

7. In two groups, pick the melody and accompaniment and strum the chords.

8. Divide into two groups to perform "Waltz I" and "Waltz II" together.

9. Learn to pick the melody and accompaniment of "Fox Trot."

10. Describe your performances by answering the following questions.

   a. What was the texture when you picked only the melody of "Waltz I"?

   b. What was the texture when you picked the melody and accompaniment of "Waltz II"?

   c. Which should be heard in the foreground, melody or accompaniment?

Lesson 30

1. Follow the notation for "Munching Right" as you listen to the recording. After listening, answer the following questions.
   - a. What kinds of timbres do you hear in the performance?
   - b. When do the two groups of instruments play?
   - c. How many groups perform "Munching Right"?
   - d. What is the order in which the different parts of "Munching Right" are heard?
2. Learn to play the different rhythm patterns for instruments.
3. Learn to perform the voice parts for "Munching Right."
4. Organize four groups to perform "Munching Right."

Instruments:	Group 1
	Group 2
Voices:	Section A
	Section B

5. Was an ostinato included in your performance of "Munching Right"? Were there examples of homophony and polyphony in "Munching Right"?

Lesson 30

CONCEPTS

Tone: Timbre

Texture: Ostinato, Homophony, Polyphony

STUDENT OBJECTIVES

Demonstrate ability to follow notation while listening to a recorded selection

Identify timbres included in a performance

Show recognition of ostinato, homophony, and polyphony

ACTIVITIES

1. **LISTENING, FOLLOWING NOTATION.** Play the recording of "Munching Right" and ask students to follow the notation. Have them answer the questions in their texts after listening. Answers follow.

   a. Instrument and voice timbres.

   b. Groups 1 and 2 play the Introduction; Group 1 plays section A, Group 2 section B; both groups play as sections A and B are performed together; instruments do not play the Coda.

   c. Four groups: two groups of voices, two groups of instruments.

   d. Introduction (Instruments: Groups 1 and 2)
      Section A (Voices, Group 1)
      Section B (Voices, Group 2)
      Sections A and B (Voices, Groups 1 and 2)
      Coda (Voices only)

2. **PERFORMING RHYTHM PATTERNS.** Help the class learn to perform the rhythm patterns notated in the Introduction. These patterns are played throughout the piece, except for the Coda. You could divide the class into three groups to learn the patterns: claps for jingle clogs and maracas, foot stamps (or knuckles on desks) for tambourines and sticks, thigh taps for triangles and guiro.

3. **PERFORMING VOICE PARTS.** Teach all students to perform both voice parts. Then divide them into two groups: one group to perform section A, a second group to perform section B.

4. **PERFORMING.** Organize students into four groups to perform "Munching Right." Have them perform it several times so all students participate in the instrument and voice roles.

5. **REFLECTING, ANALYZING.** Guide students to recognize that the repeated patterns played by instruments produced an ostinato. Also note that section A with the rhythm pattern background (or section B with the rhythm pattern background) was an example of homophony; sections A and B performed together produce polyphony.

MATERIALS AND EQUIPMENT

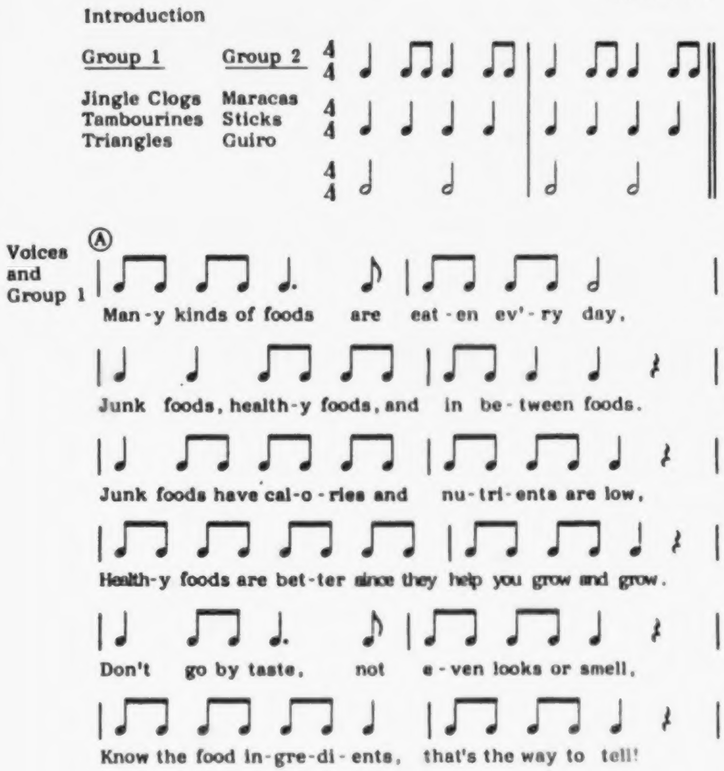
Cassette tape player
Cassette tape Side C: No. 75 "Munching Right"
Jingle clogs, maracas, triangles, guiro, tambourines, sticks

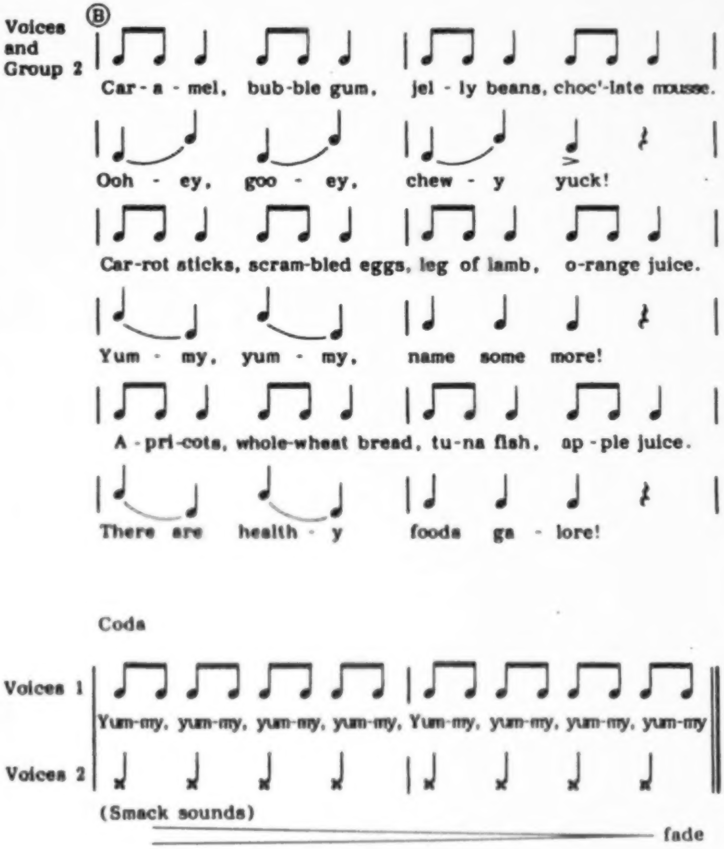
MAINSTREAMING ACTIVITIES

1. **All Areas.** Keep spoken directions simple and direct. Demonstrate the desired response when possible.

MUNCHING RIGHT

D. McCoy and
C. Nishita


Introduction
Group 1
Group 2
Jingle Clogs
Tambourines
Triangles
Maracas
Sticks
Guiro
A
Voices and Group 1
Man-y kinds of foods are eat-en ev'-ry day,
Junk foods, health-y foods, and in be-tween foods.
Junk foods have cal-o-ries and nu-tri-ents are low,
Health-y foods are bet-ter since they help you grow and grow.
Don't go by taste, not e-ven looks or smell,
Know the food in-gre-di-ents, that's the way to tell!


Ⓑ
Voices and Group 2
Car - a - mel, bub-ble gum, jel - ly beans, choc'-late mousse.
Ooh - ey, goo - ey, chew - y yuck!
Car-rot sticks, scram-bled eggs, leg of lamb, o-range juice.
Yum - my, yum - my, name some more!
A - pri-cots, whole-wheat bread, tu-na fish, ap - ple juice.
There are health - y foods ga - lore!
Coda
Voices 1
Yum-my, yum-my, yum-my, yum-my, Yum-my, yum-my, yum-my, yum-my
Voices 2
(Smack sounds)
fade

Lesson 31

CONCEPTS

Melody: Interval (Half-Step, Whole-Step) Sequence, Contour

Tonality: Scale, Major

Rhythm: Rhythm Pattern

STUDENT OBJECTIVES

Identify the pattern of whole- and half-steps in a major scale

Reveal understanding of sequence by identifying examples that have similar contours and rhythms

Compose a sequence based on a given musical idea

ACTIVITIES

1. **SINGING, PLAYING THE C MAJOR SCALE.** Teach students to sing "Do-Re-Mi." Then have one student randomly play the resonator bells for the pitches in Example 66. The other students are to listen as they are played and arrange the bells "by ear" from low to high. Afterwards, ask one student to play Example 66 on resonator bells. Have the rest of the class sing the note names as the scale is played. They should later sing the scale using numbers as indicated.

2. **ANALYZING A MAJOR SCALE.** Point out the ^ symbol in Example 66 for those who cannot locate it. Help students recall that this is a major scale and has the following pattern of whole- and half-steps:

C D E ^ F G A B ^ C¹
1 2 3 4 5 6 7 8
W W H W W W H

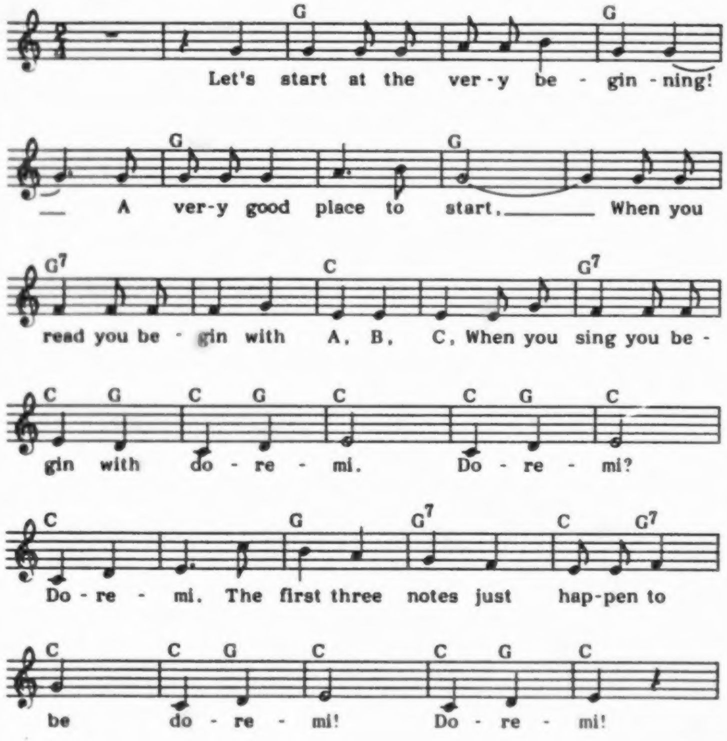
Lesson 31

DO-RE-MI

Words by
Oscar Hammerstein II

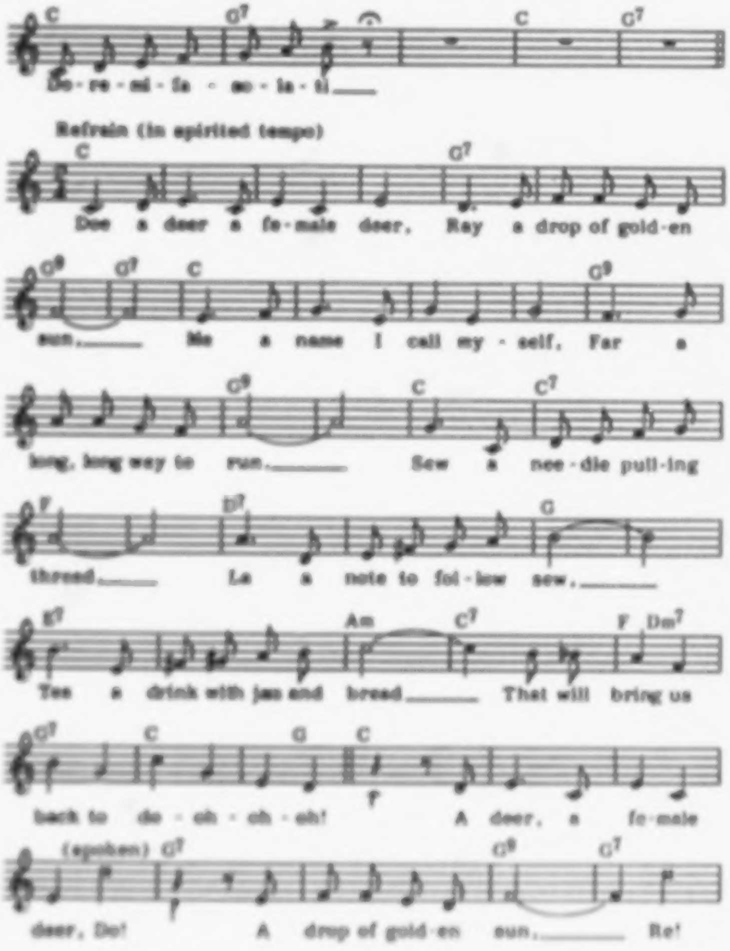
Music by
Richard Rodgers

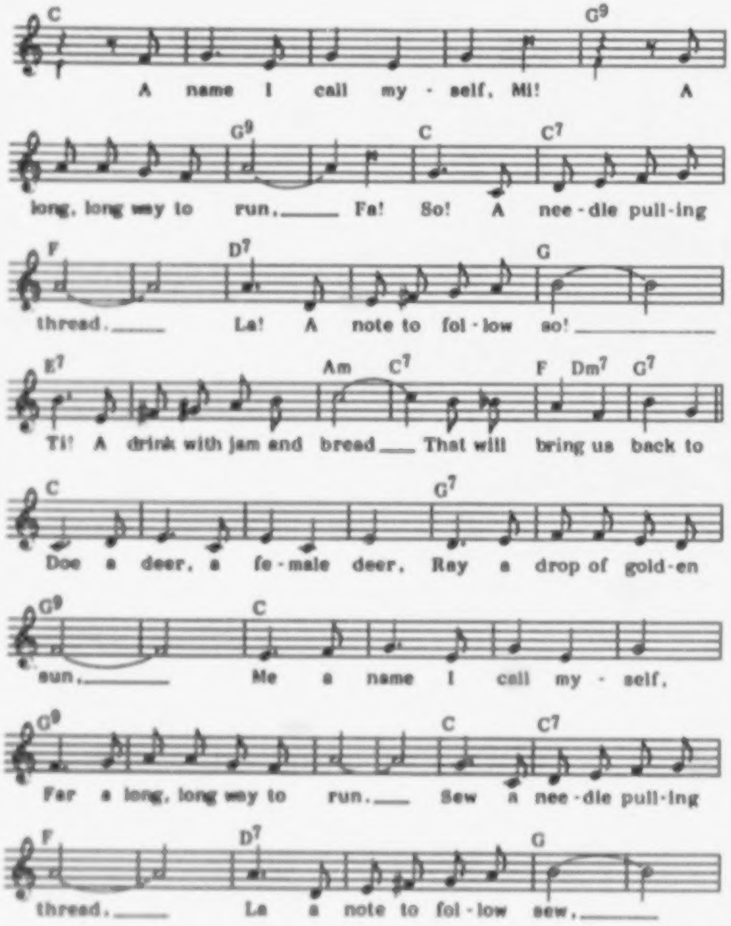
Allegretto


G
G
Let's start at the ver-y be - gin - ning!
G
G
— A ver-y good place to start, ___ When you
G7
C
G7
read you be - gin with A, B, C, When you sing you be -
C G C G C C G C
gin with do - re - mi. Do - re - mi?
C G G7 C G7
Do - re - mi. The first three notes just hap-pen to
C C G C C G C
be do - re - mi! Do - re - mi!

126

3. **ANALYZING.** Guide students to discover that in Example 67, B has the same contour and rhythm as A. The B melody begins on a different note and the text is different. Help them locate this notation in the Refrain.

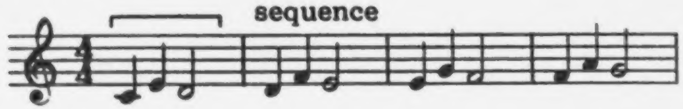

C G7 C G7
Do-re-mi-fa-so-la-ti
Refrain (in spirited tempo)
C G7
Doe a deer a fe-male deer, Ray a drop of gold-en
G9 G7 C G9
sun, Me a name I call my-self, Far a
G9 C C7
long, long way to run, Sew a nee-dle pull-ing
F D7 G
thread, La a note to fol-low sew,
E7 Am C7 F Dm7
Tea a drink with jam and bread That will bring us
G7 C G C
back to do-oh-oh-oh! A deer, a fe-male
(spoken) G7 G9 G7
deer, Do! A drop of gold-en sun, Re!


C G9
A name I call my-self, Mi! A
G9 C C7
long, long way to run, Fa! So! A nee-dle pull-ing
F D7 G
thread, La! A note to fol-low so!
E7 Am C7 F Dm7 G7
Ti! A drink with jam and bread That will bring us back to
C G7
Doe a deer, a fe-male deer, Ray a drop of gold-en
G9 C
sun, Me a name I call my-self,
G9 C C7
Far a long, long way to run, Sew a nee-dle pull-ing
F D7 G
thread, La a note to fol-low sew,

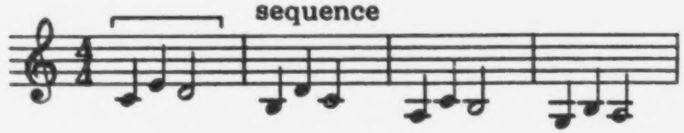
4. ANALYZING. Help students discover that the contour and rhythm pattern of A, B, and C are alike, but the melody notes and texts are different. Ask them to find this notation in the Refrain. Explain that in Example 67, B is a sequence of A, a sequence being the restatement of a musical idea at a higher or lower pitch level. In Example 68, C and B are sequences of A.

5. COMPOSING. Ask students to create and notate on staff paper a four-measure sequence based on Example 69. Remind them that the rhythm pattern and contour must be the same, but each sequence begins on a higher or lower pitch. Some possible answers follow. You may want to use one of these answers as a practice exercise before they begin their work.

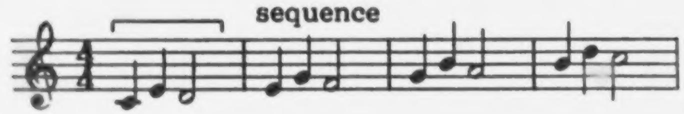
A.



B.



C.

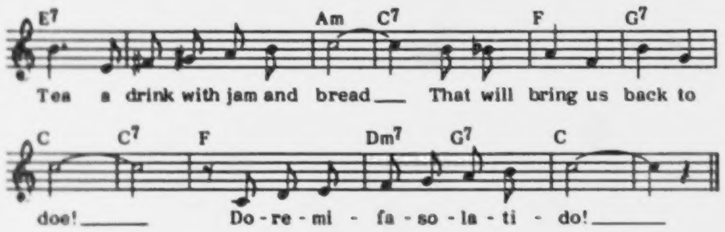


MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side C: No. 76 "Do-Re-Mi"
Resonator bells
Staff paper

MAINSTREAMING ACTIVITIES

1. **All Areas.** Encourage a shy student to play the scale in Example 66. This could lead to a feeling of success and acceptance among class members.

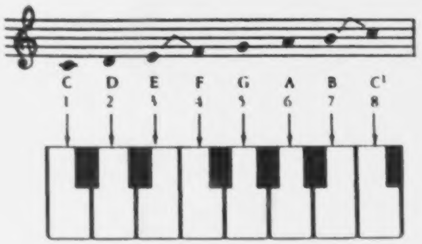

E7
Am
C7
F
G7
Tea a drink with jam and bread___ That will bring us back to
C
C7
F
Dm7
G7
C
doe!___ Do - re - mi - fa - so - la - ti - do!___

"Do-Re-Mi," words by Oscar Hammerstein II, music by Richard Rodgers. ©Copyright 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music Co., owner of publication and allied rights throughout the Western Hemisphere and Japan. Chappell & Co., Inc., sole selling agent. International Copyright Secured. ALL RIGHTS RESERVED. Printed in U.S.A. Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

After Learning to Sing "Do-Re-Mi" . . .

1. Listen as one person plays the pitches in Example 66 on resonator bells in random order. You are to arrange the bells from low to high "by ear." Later, as one person plays the example on resonator bells, you should sing the pitch names, then pitch numbers.

Example 66

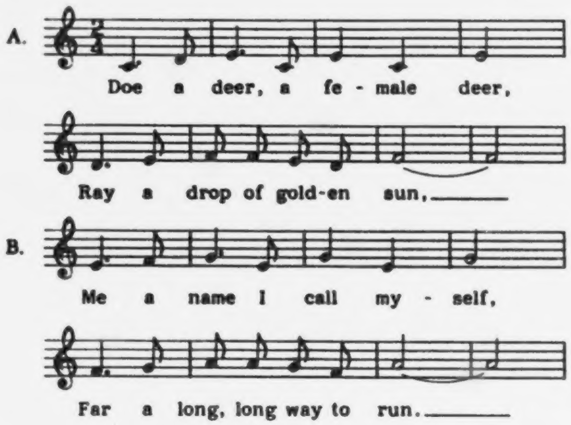


2. Notice the ⌃ symbol in Example 66. This is used to identify the half-steps. All other adjacent notes in the scale are whole-steps. Refer to Lesson 17, and then name this scale. What is the scale's pattern of whole- and half-steps?

5. **All Areas.** Select students to work together in pairs or small groups consisting of musically sure and musically unsure students.

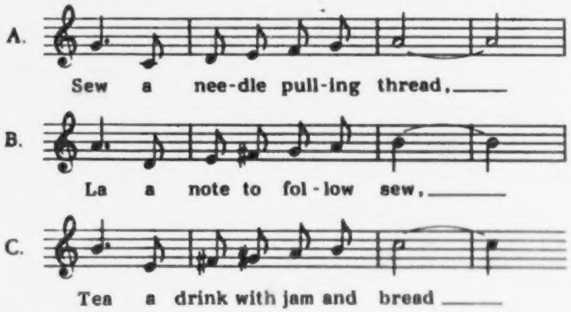
3. Look at Example 67. How is B like A? How different?

Example 67


A.
Doe a deer, a fe - male deer,
Ray a drop of gold-en sun,
B.
Me a name I call my - self,
Far a long, long way to run.

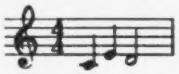
4. Explain how A, B, and C in Example 68 are alike or different.

Example 68


A.
Sew a nee-dle pull-ing thread,
B.
La a note to fol - low sew,
C.
Tea a drink with jam and bread

5. Create a four-measure sequence based on the pattern in Example 69. Notate your sequence on staff paper.

Example 69



245

[illegible]

CONCEPTS

Melody: Sequence, Contour

Rhythm: Rhythm Pattern

STUDENT OBJECTIVES

Identify as sequence melody patterns that have similar contours and rhythms

Create and notate examples of sequence based on given melody fragments

Follow notation and identify examples of sequence while listening to a recorded selection

ACTIVITIES

1. **PLAYING RECORDER.** Teach students to play "Recorder Time." Have them listen closely to the recording to learn the ♫ rhythm.

2. **ANALYZING FOR SEQUENCE.** Ask students to look at measure 1 of "Recorder Time," then at measures 2 and 3. Guide them to discover that measures 2 and 3 are sequences of measure 1. Point out that the contour and rhythm of measures 2 and 3 are the same as measure 1, but each measure begins on a higher pitch.

3. **ANALYZING FOR SEQUENCE.** Ask students to look at measure 5, then at measures 6 and 7. Guide them to discover that measures 6 and 7 are sequences of measure 5, each beginning on a lower pitch. The sequences in measures 2 and 3 began on successively higher pitches, the sequences in measures 6 and 7 on successively lower pitches.

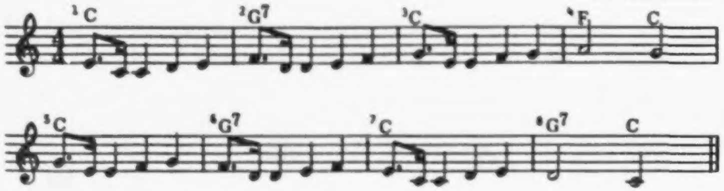
4. **COMPOSING.** Ask students to copy Example 70 on staff paper, then create sequences for the blank measures as explained in their texts. The answer follows.

Lesson 32

1. Learn to play "Recorder Time." Be sure to play the ♫ rhythm as it is played in the recording.

RECORDER TIME

B. Yoshimoto

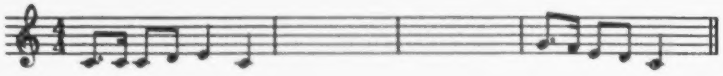


2. Look closely at measure 1 in "Recorder Time." Then look at measures 2 and 3. Are measures 2 and 3 sequences of measure 1?

3. Look at measure 5, then at measures 6 and 7. Are measures 6 and 7 sequences? How is this example different from measures 1, 2, and 3?

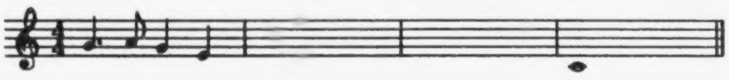
4. Copy Example 70 on staff paper. Complete the melody by notating sequences of the first measure in the blank measures. Each sequence here should begin one note higher than the first note in the previous measure.

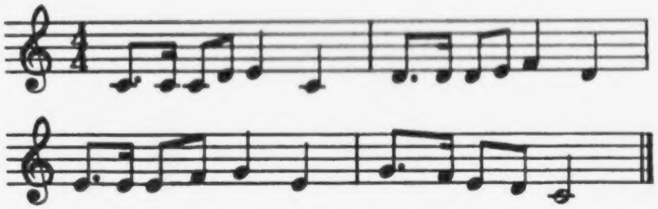
Example 70



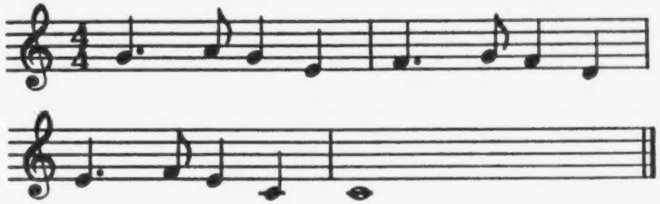
5. Copy Example 71 on staff paper. Complete the melody by notating sequences of the first measure in the blank measures. Each sequence here should begin one note lower than the first note in the previous measure.

Example 71





5. **COMPOSING.** Ask students to copy Example 71 on staff paper, then create sequences for the blank measures as explained in their texts. The answer follows.



MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side C: No. 77 "Recorder Time"
Staff paper

MAINSTREAMING ACTIVITIES

1. **Physical, Developmental.** Students who cannot play recorder can play the beat or the rhythm of the melody on a rhythm instrument.

2. and 3. **Visual, Developmental, Auditory.** Provide a Brailled or enlarged reproduction of "Recorder Time." Review the meaning of "sequence." Use movement to shape the sound of the melodic contour, then use movement again to shape the contour while looking at the score.

CONCEPTS

Melody: Sequence

Texture: Monophony, Homophony, Polyphony

STUDENT OBJECTIVES

Locate sequence in a given song

Strum the G and D^7 chords on ukulele as an accompaniment

Differentiate between monophony, homophony, and polyphony

ACTIVITIES

1. **SINGING.** Teach students to sing "It's a Small World." Point out that the song has two Verses and the Chorus is sung after each Verse. You might have them practice singing with the recording until their parts are secure. Later divide the class into two groups and have them perform the Verses and Chorus as follows:

Group 1 - Verse 1, Chorus
Group 2 - Chorus, Verse 2

2. **LOCATING EXAMPLE OF SEQUENCE.** Help students locate the example of sequence that occurs in the Chorus. Measures 17-20 present a musical idea that is restated at successively higher pitch levels in measures 21-24, and measures 25-28.

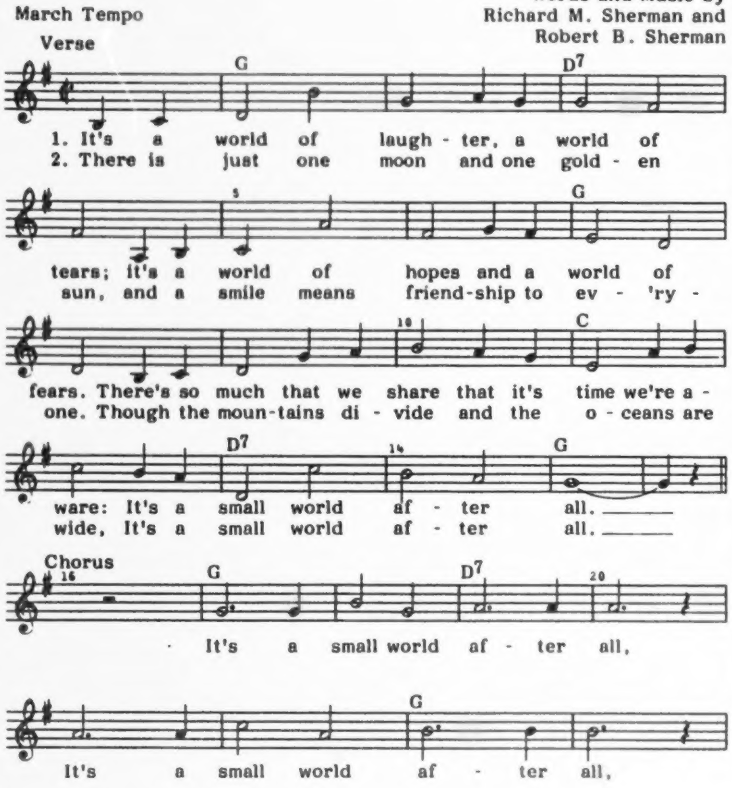
3. **PLAYING G AND D^7 CHORDS.** Teach students to finger the G and D^7 chords. Then have them practice strumming the chord progression in Example 73.

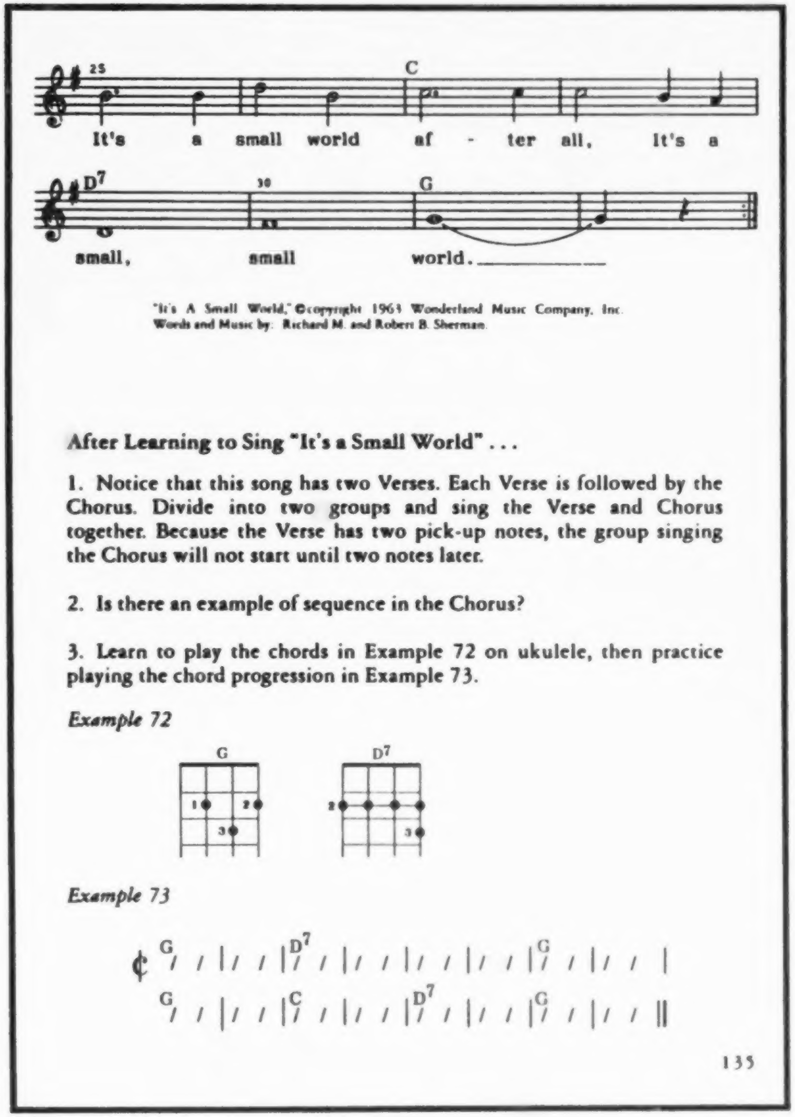
4. **SINGING, ACCOMPANYING.** Have students sing "It's a Small World" in unison while strumming an accompaniment, following the performance plan in their texts.

Lesson 33

IT'S A SMALL WORLD

Words and Music by
Richard M. Sherman and
Robert B. Sherman


March Tempo
Verse
G
D7
1. It's a world of laugh - ter, a world of
2. There is just one moon and one gold - en
5
G
tears; it's a world of hopes and a world of
sun, and a smile means friend-ship to ev - 'ry -
10
C
fears. There's so much that we share that it's time we're a -
one. Though the moun-tains di - vide and the o - ceans are
D7
14
G
ware: It's a small world af - ter all.
wide, It's a small world af - ter all.
Chorus
16
G
D7
20
It's a small world af - ter all,
G
It's a small world af - ter all,


25
C
It's a small world af - ter all, It's a
D7
30
G
small, small world.
Example 72
G
D7
Example 73
G
D7
G
G
C
D7
G

"It's A Small World," ©copyright 1963 Wonderland Music Company, Inc.
Words and Music by: Richard M. and Robert B. Sherman.

After Learning to Sing "It's a Small World" . . .

1. Notice that this song has two Verses. Each Verse is followed by the Chorus. Divide into two groups and sing the Verse and Chorus together. Because the Verse has two pick-up notes, the group singing the Chorus will not start until two notes later.

2. Is there an example of sequence in the Chorus?

3. Learn to play the chords in Example 72 on ukulele, then practice playing the chord progression in Example 73.

Example 72

Example 73

5. **SINGING, ACCOMPANYING.** Divide the class into two groups and have them perform "It's a Small World" while strumming an accompaniment. Use the performance plan given above in No. 1.

6. **IDENTIFYING TEXTURES OF PERFORMANCES.** Guide students to identify the textures of the performances described in their texts.

a. monophony
b. homophony
c. polyphony

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side C: No. 78 "It's a Small World"
Ukuleles

MAINSTREAMING ACTIVITIES

1. **Developmental, Emotional.** Guide students to examine the song's words in terms of the human feelings they express.

5. **Physical.** Substitute autoharp or rhythm instrument playing for students unable to play ukulele.

6. **Developmental, Visual, Auditory.** Draw line representations of the textures on large cards or the chalkboard. Write labels (monophony, etc.) under each drawing to aid associations.

4. The chord progression you played in Example 73 is the same as that in both the Verse and Chorus of "It's a Small World." Sing the song in unison (Verse 1, Chorus, Verse 2, Chorus) and strum an accompaniment.

5. Divide into two groups and perform "It's a Small World" while strumming an accompaniment.

6. Answer the following questions. Be ready to explain your answers.

a. When you sing a song in unison without accompaniment, is the texture monophony, homophony, or polyphony?

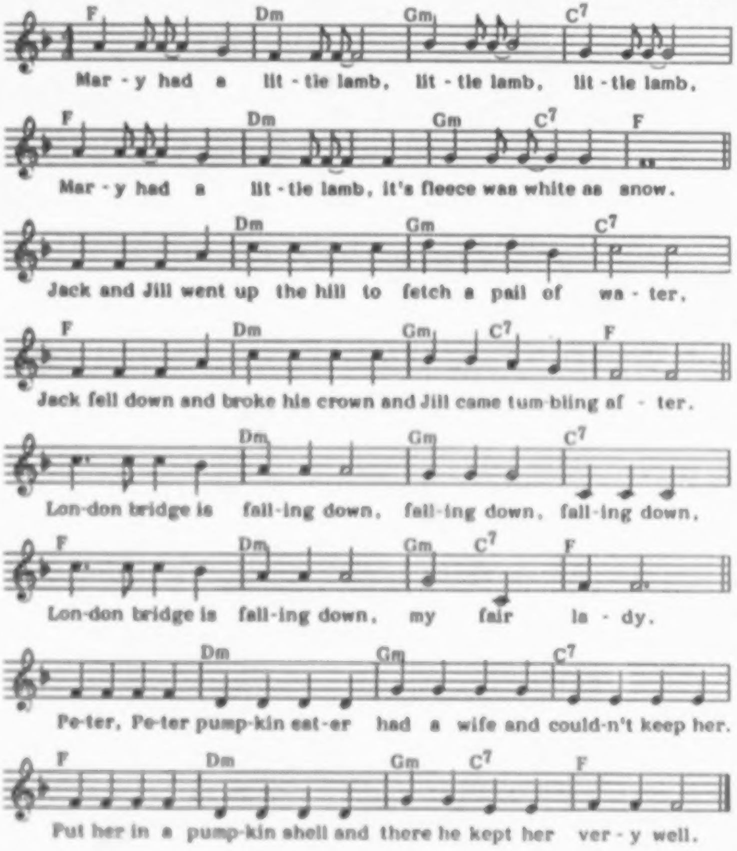
b. When you sing a song in unison while strumming an accompaniment on ukulele, is the texture monophony, homophony, or polyphony?

c. When you sing the Verse and Chorus of "It's a Small World" in two groups at the same time, is the texture an example of monophony, homophony, or polyphony?

Lesson 34

MEDLEY OF NURSERY RHYMES

L. Ito


F Dm Gm C7
Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb,
F Dm Gm C7 F
Mar - y had a lit - tle lamb, it's fleece was white as snow.
Dm Gm C7
Jack and Jill went up the hill to fetch a pail of wa - ter,
F Dm Gm C7 F
Jack fell down and broke his crown and Jill came tum-bling af - ter.
Dm Gm C7
Lon-don bridge is fall-ing down, fall-ing down, fall-ing down,
F Dm Gm C7 F
Lon-don bridge is fall-ing down, my fair la - dy.
Dm Gm C7
Pe-ter, Pe-ter pump-kin eat-er had a wife and could-n't keep her.
F Dm Gm C7 F
Put her in a pump-kin shell and there he kept her ver - y well.

Lesson 34

CONCEPTS

Harmony: Chord Progression

Tone: Pitch

Texture: Partner Songs

STUDENT OBJECTIVES

Identify and play on ukulele the chord progression for a medley of songs

Name the pitches used in melodies

Demonstrate ability to pick the melody notes of a song

Reveal understanding of why some songs are suitable as partner songs

ACTIVITIES

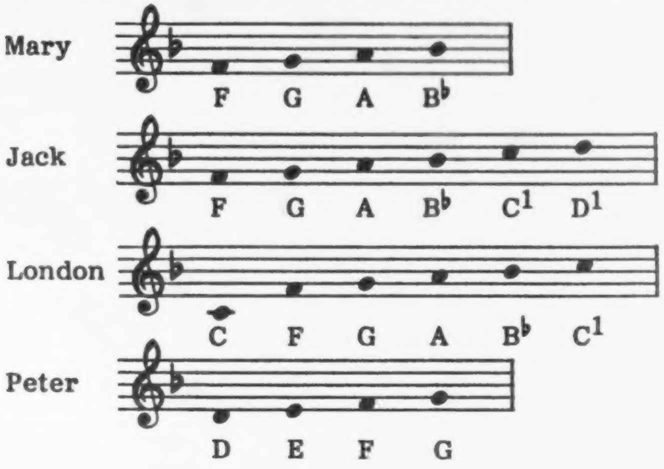
1. **SINGING, ANALYZING FOR CHORD PROGRESSION.** Teach students to sing "Medley of Nursery Rhymes." Explain that the melodies and some rhythms are probably different from what they have been singing. Also point out that a "medley" is a series of musical selections played in succession.

Ask students to look at the music and identify the chord progression used for the four songs. Guide them to discover that the same progression is used for each song.

2. **PLAYING THE Gm CHORD.** Teach students to play the Gm chord. Then rehearse them in playing the chord progression in Example 75. They should identify the progression as that used in each of the four songs.

3. **SINGING, ACCOMPANYING.** Have students sing the medley while strumming the accompanying chords. The first four measures of the chord progression in Example 75 could be used as an Introduction, the last four measures as a Coda.

4. **ANALYZING FOR PITCHES.** Ask students to name the pitches included in each song of the medley. Have them notate the pitches on the chalkboard from low to high as follows.

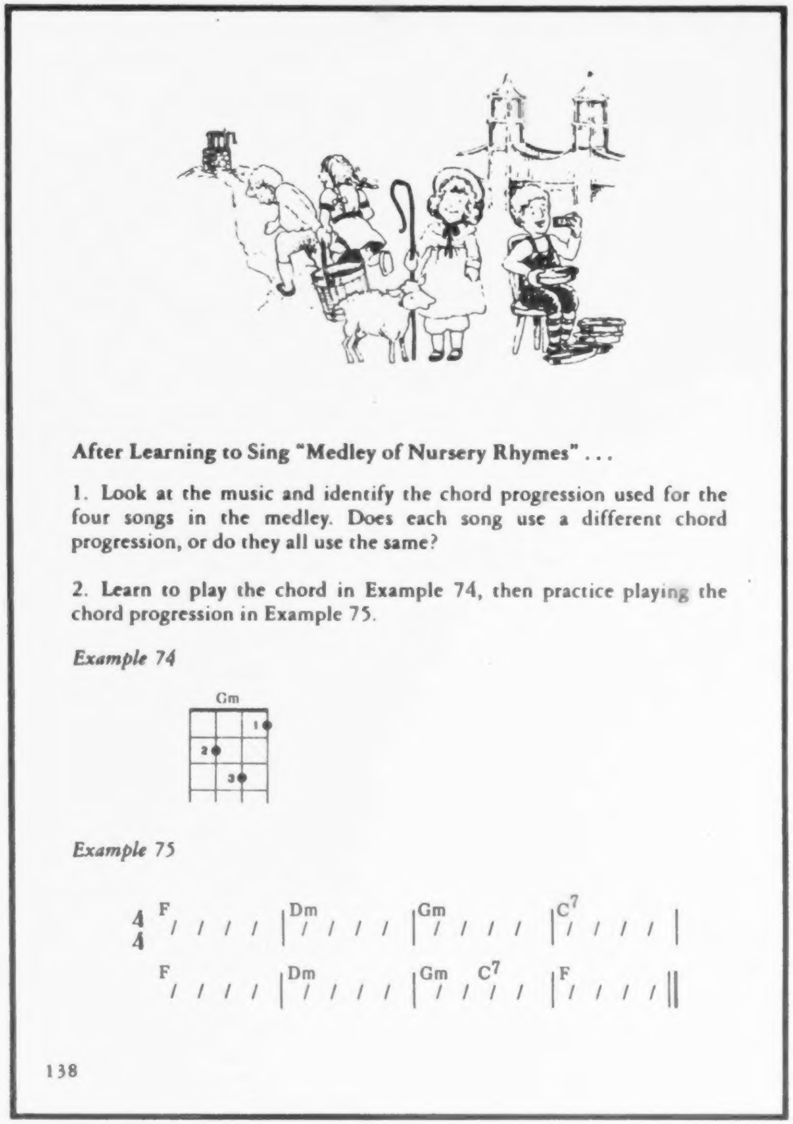


5. **PICKING MELODIES OF SONG.** Ask students to select a song from the medley they would like to learn to pick, then practice picking the pitches as shown in Example 76.

6. **PICKING MELODIES.** Ask students to identify the songs they selected. Assign each song to a specific area of the room where students may practice together. Eventually have them pick the songs using the performance plan given in the student texts. Players should be ready to play from a to g without stopping. You may elect to have some students strum chords to accompany the melodies.

7. **UNDERSTANDING PARTNER SONGS.** Since all four songs in the medley use the same chord progression and contain the same number of measures, it is possible to perform them together as partner songs.

8. **PLAYING RECORDER AND UKULELE.** Have students learn to play on recorder the songs they selected to pick. They should use the performance plan given in their texts or organize another of their own preference. Strummed ukulele chords will ensure a steady beat.



After Learning to Sing "Medley of Nursery Rhymes" . . .

1. Look at the music and identify the chord progression used for the four songs in the medley. Does each song use a different chord progression, or do they all use the same?

2. Learn to play the chord in Example 74, then practice playing the chord progression in Example 75.

Example 74

Example 75

138

MATERIALS AND EQUIPMENT

Cassette tape player

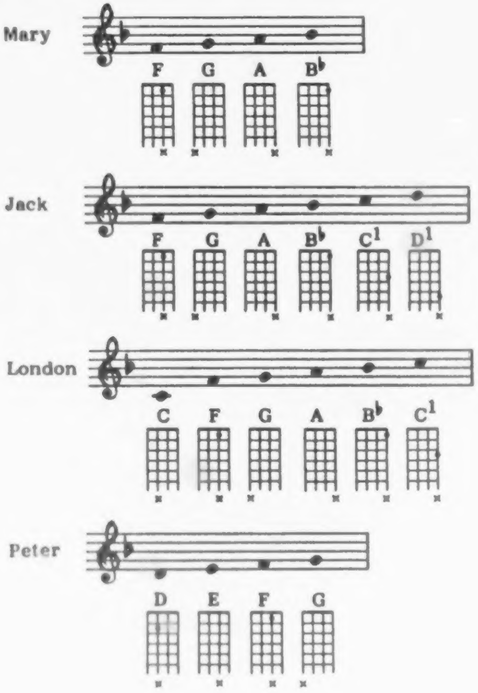
Cassette tape Side C: No. 79 "Medley of Nursery Rhymes" (melody: voice; partner songs: voices), No. 80 "Medley of

3. Sing the melody while strumming the chords. You could use the first four measures in Example 75 as an Introduction to the medley, the last four measures as a Coda.

4. Look at the notation for the songs and name the pitches they include. Notate the pitches for each song on the chalkboard.

5. Select one of the four songs that you would like to learn to pick. Then look at Example 76 and learn to pick the pitches for it.

Example 76



Nursery Rhymes" (recorder), No. 81 "Medley of Nursery Rhymes" (picked ukulele)
Ukuleles
Recorders

6. Divide into four groups to practice picking the songs you selected. When each group has learned to pick its selected song, organize a performance using the following plan. Continue from a to g without stopping.

	Group 1	Group 2	Group 3	Group 4
a.	"Mary"			
b.	"Mary"	"Jack"		
c.	"Mary"	"Jack"	"London"	
d.	"Mary"	"Jack"	"London"	"Peter"
e.		"Jack"	"London"	"Peter"
f.			"London"	"Peter"
g.				"Peter"

7. Is it possible to play the four different songs together?

8. Learn to play on recorder the song you selected to pick. Then put all of the songs together in an arrangement similar to the one you picked on ukulele. Here is a suggested plan.

"Peter"	"London"	"Jack"	"Mary"
	"London"	"Jack"	"Mary"
		"Jack"	"Mary"
			"Mary"

Include ukulele players strumming an accompaniment for a steady beat.

MAINSTREAMING ACTIVITIES

1. **Visual.** Color highlight the chord letters in the music so that students with visual-perceptual difficulty can focus on appropriate symbols. Keep all students actively involved in playing, singing, or tapping.

Lesson 35

CONCEPTS

Texture: Partner Songs

Rhythm: Syncopation, Rhythm Pattern

Form: Section, Contrast

Harmony: Chord Progression

STUDENT OBJECTIVES

Demonstrate recognition of syncopation by strumming rhythm patterns on ukulele

Identify three sections in a piece that represent contrast

Reveal understanding of why melodies using the same chord progression can be performed together as partner songs

ACTIVITIES

1. **SINGING, LISTENING.** Ask students to look at "Syncopation" and learn as much as they can about the piece. Then use the recording to teach them to sing the three sections. Each section is repeated successively without stopping.

2. **PLAYING UKULELE.** Use the tape recording to teach students to strum the Introduction, strumming pattern for sections (Example 77), and Coda of "Syncopation." Point out that the strumming pattern would need to be played six times to accompany the three repeated sections.

3. **SINGING, ACCOMPANYING.** Divide the class into two groups (ukulele players, singers). Have them perform "Syncopation," including the Introduction and Coda.

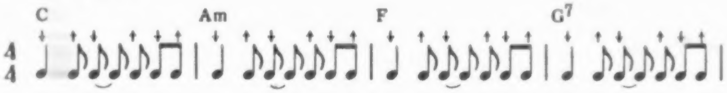
4. **SINGING, PLAYING BELL ACCOMPANIMENT.** Use the tape recording to help students play "Resonator Bell Accompaniment." Three bell players will each have two bells, as indicated in the music. Students should take turns playing bells as others sing along on note names.

Lesson 35

1. Look at the music of "Syncopation" and then learn to sing the three sections while listening to the recording. Notice that each of the three sections is repeated.

2. Learn to play on ukulele the Introduction, strumming pattern for the sections, and the Coda. The Introduction and Coda are included with the music for the voice parts. The strumming pattern for the sections is in Example 77. Play this six times to accompany the three repeated sections of "Syncopation."

Example 77



3. Divide into two groups (ukuleles, voices) and perform "Syncopation." Include the Introduction and Coda in your performance.

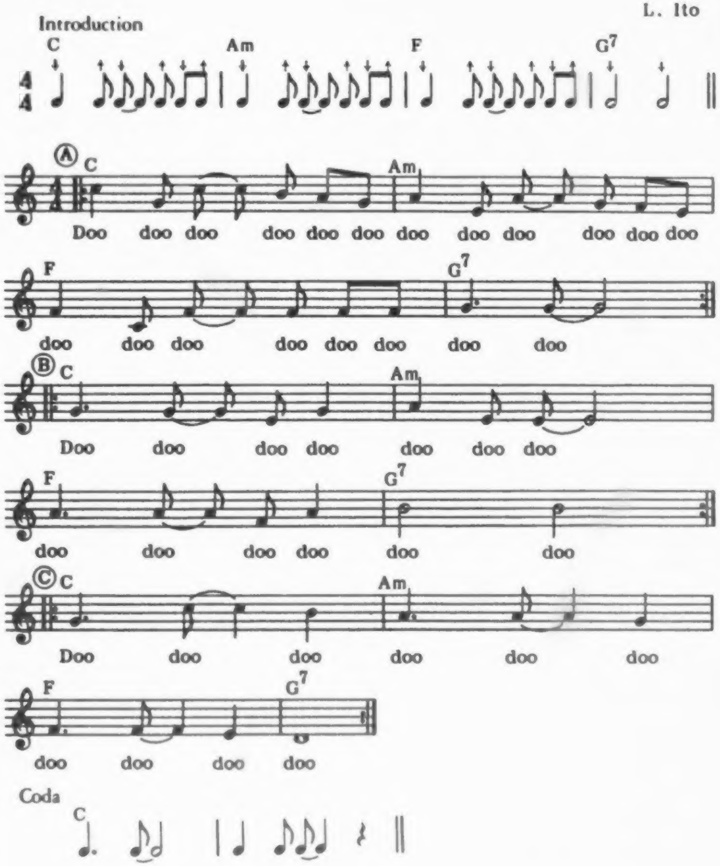
4. Add the "Resonator Bell Accompaniment" to another performance of "Syncopation." Three bell players will be needed, each player with two bells. As you take turns playing the bell parts, all others should sing along on pitch names. The first four measures of the accompaniment may be used for the Introduction and for the three repeated sections.

5. Perform "Syncopation," including ukuleles, voices, and resonator bells in the ensemble.

6. Notice that the chord progression is the same for each of the three sections, and each section contains four measures. This makes it possible to sing the three sections at the same time, as you would sing partner songs. Divide into three groups to sing the sections as partner songs.

SYNCOPATION

L. Ito



Introduction
C
Am
F
G7
Ⓐ
Ⓑ
Ⓒ
Doo doo doo doo doo doo doo doo doo doo doo doo
doo doo doo doo doo doo doo doo
Doo doo doo doo doo doo doo
doo doo doo doo doo doo
Doo doo doo doo doo doo
doo doo doo doo
Coda

5. **PERFORMING.** Divide the class into three groups (voices, ukuleles, and resonator bells) to perform "Syncopation."

6. **SINGING SECTIONS AS PARTNER SONGS.** Help students recognize that the chord progression for each section is the same, and that the sections could be performed together as partner songs. Divide the class into three groups, one group for each section, and have them perform the sections as partner songs. You may want to have a few students strum an accompaniment for a steady beat.

7. **PERFORMING A ROUND.** Have students sing "Syncopation" as a three-part round and include ukulele and resonator bell accompaniment. Use the performance plan included in their texts or another one you and your students might devise.

8. **PLAYING RECORDER.** Invite students to play "Syncopation" on recorder. After they learn to play the three sections in unison, have them play the piece as a three-part canon. You may elect to use an ukulele and resonator bell accompaniment. Remind students that an imitative piece such as this played by instruments is called a canon, while a sung version would be called a round.

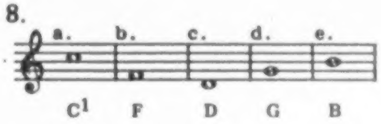
9. **PICKING MELODIES ON UKULELE.** Ask students to select one of the three sections of "Syncopation" they would like to learn to pick on ukulele. Have the three groups practice their selected sections in assigned areas of the room.

10. **PICKING, STRUMMING ACCOMPANIMENT.** Three ukulele players should strum the Introduction, accompaniment pattern, and Coda as the three groups pick the melodies in the order they appear in "Syncopation."

11. **PERFORMING.** Help students plan a large-scale performance that uses either the plan included in their texts, or another plan you help them devise. The performance of a canon using the different parts may be their preference.

12. COMPLETING WORKSHEETS. Have students complete Worksheet No. 8. Answers for the items follow. Students should look at the music for "Syncopation" as they answer the items.

1. B
2. C
3. B
4. A
5. C
6. B
7. C
8.



9. B
10. C

MATERIALS AND EQUIPMENT

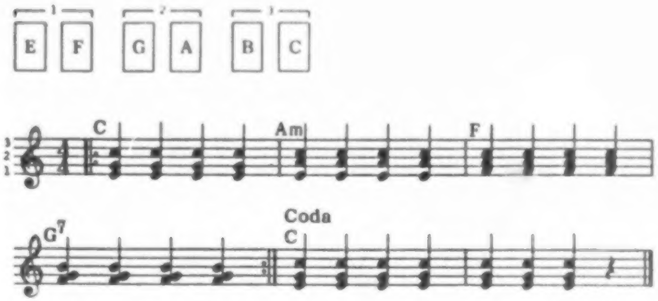
Cassette tape player
Cassette tape Side D: No. 82 "Syncopation" (melody: voice; partner songs: voices), No. 83 "Syncopation" (recorder), No. 84 "Syncopation" (picked ukulele)
Ukuleles
Resonator bells
Recorders
Autoharp
Duplicated copies of Worksheet No. 8

MAINSTREAMING ACTIVITIES

11. **All Areas.** Permit exceptional students to decide which performing group to join—recorder, ukulele, autoharp, resonator bell, singer.

12. **Visual.** Test aloud students who are nonreaders or visually impaired.

Resonator Bell Accompaniment



7. Use the following plan to sing "Syncopation" as a three-part round. Include an ukulele and resonator bell accompaniment.

Introduction

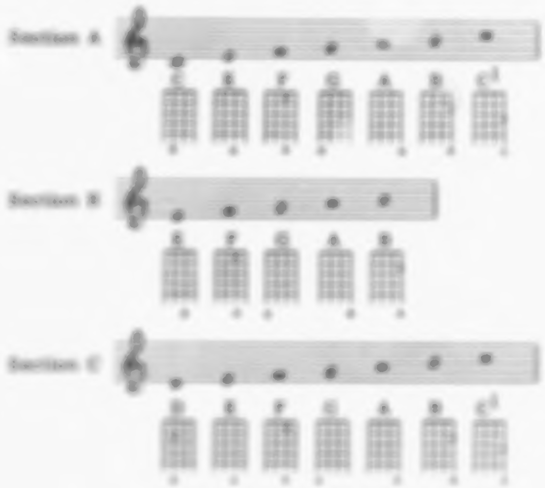
Group 1	A B C A B C A B
Group 2	A B C A B C A
Group 3	A B C A B C

Coda

8. Learn to play "Syncopation" on the recorder, first in unison, then as a three-part canon.

9. Learn to pick on ukulele one of the three sections. The pitches for the three sections are shown in Example 78.

Example 78



10. Perform "Syncopation" using three ukulele players to strum the Introduction, accompaniment pattern, and Code. All others should pick their sections in the order that they occur in the piece.

Introduction
Section A (Group 1)
Section B (Group 2)
Section C (Group 3)
Coda

11. Plan a large-scale performance of "Syncopation" that includes all of the parts practiced earlier. Following is a plan you could use, or you may wish to create your own.

Introduction	(strummed ukulele, autoharp, resonator bells—also to be used to accompany sections)
Section A	(voices, recorders, picked ukuleles)
Section B	(voices, recorders, picked ukuleles)
Section C	(voices, recorders, picked ukuleles)
Coda	(strummed ukulele, autoharp, resonator bells)

12. Complete the items in Worksheet No. 8.

Lesson 36

CONCEPTS

Rhythm: Rhythm Pattern

Form: Section, Contrast, Binary (AB), Recurrence, Ternary (ABA)

STUDENT OBJECTIVES

Locate, notate, recite, and play rhythm patterns on which a song is based

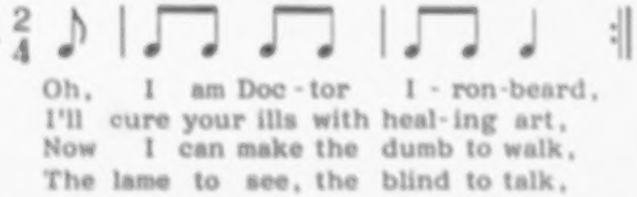
Identify contrasting and recurring sections in songs

Compare two songs to reveal understanding of binary form

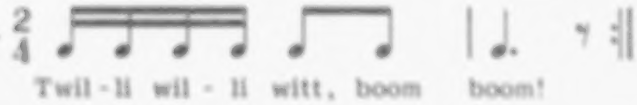
Compose an ABA piece for recorder

ACTIVITIES

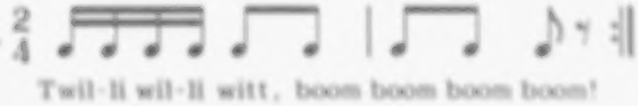
1. **SINGING, ANALYZING, NOTATING.** Teach students to sing "Doctor Ironbeard." Then ask them to look at the music, identify the song's four rhythm patterns, and write them on the chalkboard. Following is the notation that should be written.

A.


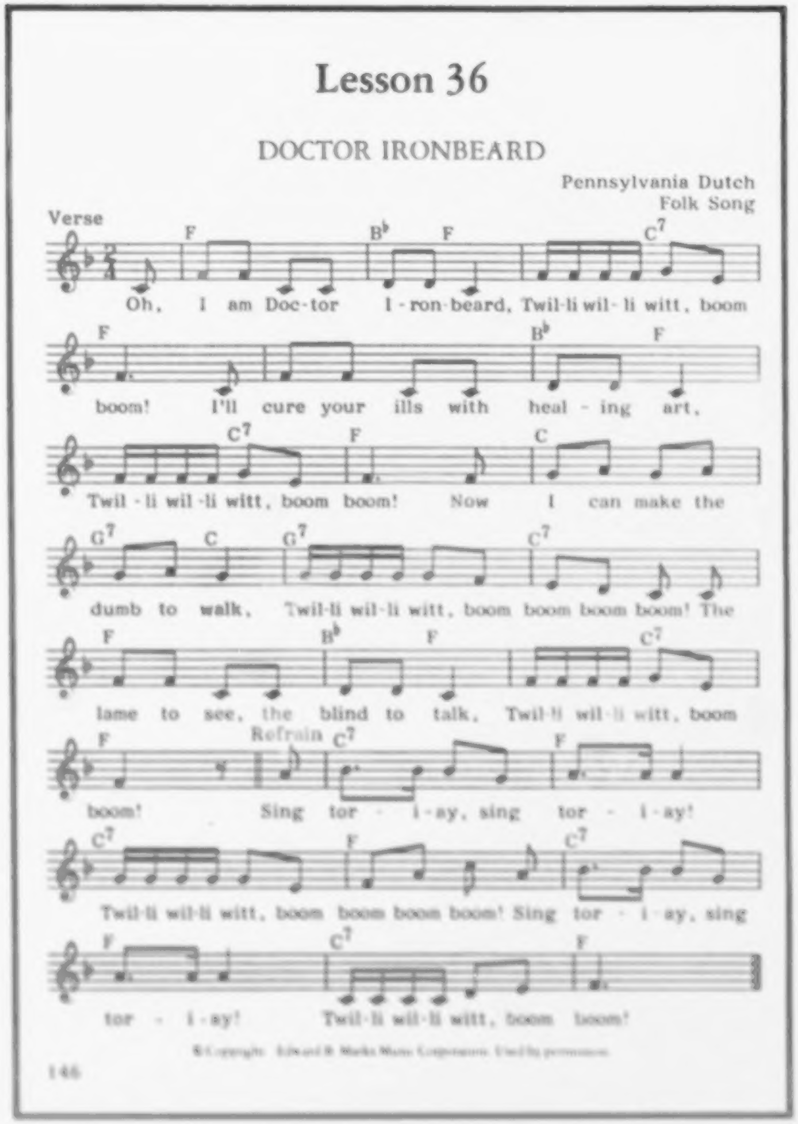
2/4
Oh, I am Doc - tor I - ron-beard,
I'll cure your ills with heal-ing art,
Now I can make the dumb to walk,
The lame to see, the blind to talk,

B.


2/4
Twil - li wil - li witt, boom boom!

C.


2/4
Twil-li wil-li witt, boom boom boom boom!



Lesson 36

DOCTOR IRONBEARD

Pennsylvania Dutch
Folk Song

Verse
F B♭ F C7
Oh, I am Doc-tor I - ron-beard, Twil-li wil- li witt, boom
F B♭ F
boom! I'll cure your ills with heal - ing art,
C7 F C
Twil - li wil -li witt, boom boom! Now I can make the
G7 C G7 C7
dumb to walk, Twil-li wil-li witt, boom boom boom boom! The
F B♭ F C7
lame to see, the blind to talk, Twil-li wil-li witt, boom
F Refrain C7 F
boom! Sing tor - i-ay, sing tor - i-ay!
C7 F C7
Twil-li wil-li witt, boom boom boom boom! Sing tor - i-ay, sing
F C7 F
tor - i-ay! Twil-li wil-li witt, boom boom!

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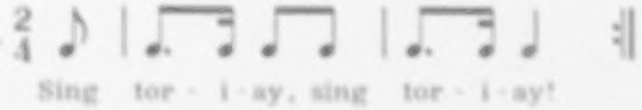
146

D.


2/4
Sing tor - i-ay, sing tor - i-ay!

After Learning to Sing "Doctor Ironbeard" . . .

1. Look at the music and identify the four rhythm patterns used in the song. Notate these patterns on the chalkboard and write the words beneath the notes.

2. Practice reciting the words and rhythm patterns to a steady beat, repeating each pattern several times.

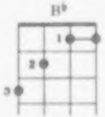
3. Use rhythm instruments to play the four rhythm patterns each time they occur as you again perform the song. The following instruments are suggested.
   - A. tambourines
   - B. rhythm sticks
   - C. jingle clogs
   - D. woodblocks

4. How many sections does this song include? What words in the music help you identify the sections?

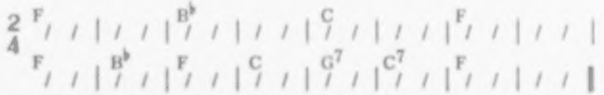
5. Do the sections sound alike, or different? Is the form of the song AA, AB, ABC, or ABA?

6. Look at Example 79 and learn to finger the B♭ chord. Then practice strumming Example 80.

Example 79



Example 80



7. Perform the song again. Use rhythm instruments and ukuleles to accompany your singing. The first eight measures of Example 80 could be used as an introduction and coda for the song.

2. **RECITING RHYTHM PATTERNS.** Lead students in reciting the four patterns to a steady beat, repeating each pattern several times.

3. **SINGING, PLAYING INSTRUMENTS.** Organize students into two groups (singers, rhythm instrument players). For another performance of the song, the rhythm instruments suggested in the student texts (or other instruments of your choice) should be used to play the four rhythms when they occur. Give all students an opportunity to participate in the singer-player roles.

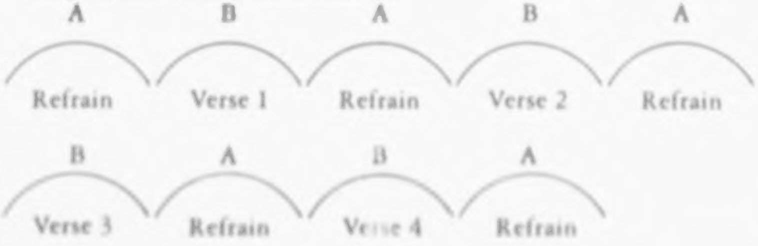
4. **ANALYZING FOR SECTIONS.** Guide students to identify the two sections in the song labeled Verse and Refrain.

5. **ANALYZING FOR FORM.** Have students sing the Verse and stop, then sing the Refrain. Ask if the two sections sound the same or different. Since they do not sound the same, they "contrast" with each other, hence, the form is binary, or AB.

6. **FINGERING AND STRUMMING THE B♭ CHORD.** Teach students to finger the B♭ chord, then to strum the chord progression in Example 80.

7. **SINGING, ACCOMPANYING.** Have students sing the song again and include a rhythm instrument and ukulele accompaniment.

8. **SINGING, ANALYZING FOR SECTIONS.** Teach students to sing "Joshua Fought the Battle of Jericho." Then help them identify the sections labeled Refrain and Verse. Map the song on the chalkboard as follows.



The form of the song is ABABABABA.

9. **COMPARING TWO SONGS.** Lead students to discover that the two sections in "Doctor Ironbeard" contrast as do the sections in "Joshua," but because of the verses in "Joshua," there is recurrence. "Doctor Ironbeard" is an example of binary form, no recurrence of sections.

10. **SINGING, STRUMMING AN ACCOMPANIMENT.** Help students learn to finger the A7 chord. They should sing "Joshua Fought the Battle of Jericho" again while strumming an accompaniment.

11. **COMPOSING AN ABA (TERNARY) PIECE.** Help students recognize that the final four measures of their compositions should be the same as the first four measures. The B section should contrast with the A sections. Remind them that the note durations should total four beats for each measure.

MATERIALS AND EQUIPMENT

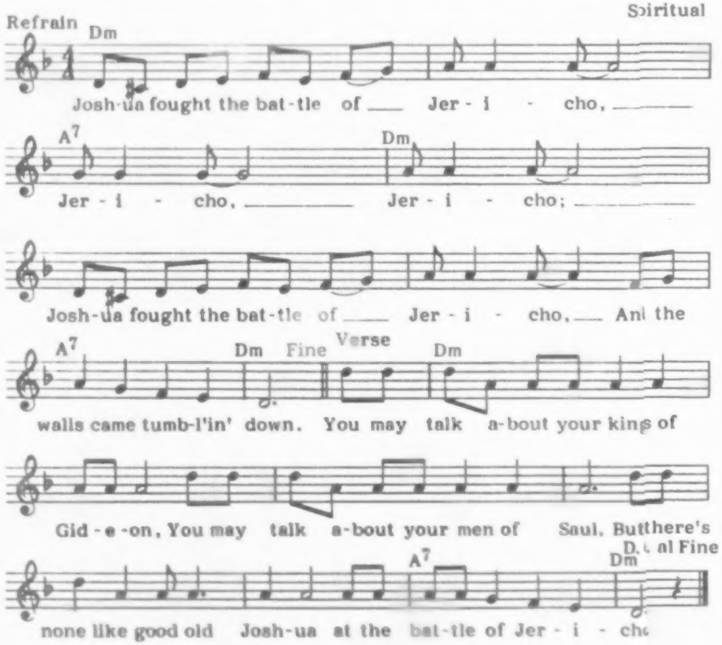
Cassette tape player
Cassette tape Side D: No. 85 "Doctor Ironbeard," No. 86 "Joshua Fought the Battle of Jericho"
Rhythm instruments
Ukuleles

MAINSTREAMING ACTIVITIES

8. **Visual.** It may help students with visual-perceptual difficulty if you map the song on the chalkboard using color-coded letters (A's in red, B's in yellow).

JOSHUA FOUGHT THE BATTLE OF JERICHO

Spiritual


Refrain
Dm
Josh-ua fought the bat-tle of Jer - i - cho,
A7
Dm
Jer - i - cho, Jer - i - cho;
Josh-ua fought the bat-tle of Jer - i - cho, And the
A7
Dm
Fine
Verse
Dm
walls came tumb-l'in' down. You may talk a-bout your kings of
Gid - e -on, You may talk a-bout your men of Saul. But there's
A7
Dm
D. C. al Fine
none like good old Josh-ua at the bat-tle of Jer - i - cho

2. Well, the Lord done told old Joshua:
"You must do just what I say,
March 'round that city seven times
And the walls will tumble away."

3. So up the walls of Jericho,
He marched with spear in hand,
"Go blow those ram horns," Joshua cried,
"Cause the battle is in my hand."

4. Then the lamb, ram, sheep horns began to blow,
And the trumpet began to sound,
Joshua told the children to shout that mornin',
And the walls came tumblin' down.

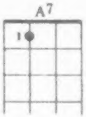
After Learning to Sing "Joshua Fought the Battle of Jericho" . . .

8. Look at the music and decide how many sections this song includes. Use letters to identify the song's form.

9. How is the form of "Joshua Fought the Battle of Jericho" different from the form of "Doctor Ironbeard"?

10. Look at Example 81 and learn to finger the A^7 chord. Then sing "Joshua Fought the Battle of Jericho" while strumming an accompaniment.

Example 81



11. Compose an ABA piece for recorder twelve measures in length. Each section, or phrase, should be four measures long. Begin and end on the tonic pitch C. Use only the note durations 𝅗𝅥, ♩, and ♪. Write your composition in $\frac{4}{4}$ meter.

Lesson 37

CONCEPTS

Form: Section, Contrast, Binary (AB)
Harmony: Tonic Chord
Tonality: Tonic, Scale, Major, Minor

STUDENT OBJECTIVES

Reveal recognition of binary form by comparing sections of a song

Identify tonic pitches in a given song

Identify tonic chords as they are played within chord progressions

Reveal recognition of sections of a song formed by contrast of major and minor keys

ACTIVITIES

1. **SINGING, ANALYZING FOR FORM.** Teach students to sing "The Erie Canal." Then ask them to look at the music and identify the song's form. Guide students to discover the contrasting sections (Verse, Chorus), and that the form is binary (AB).

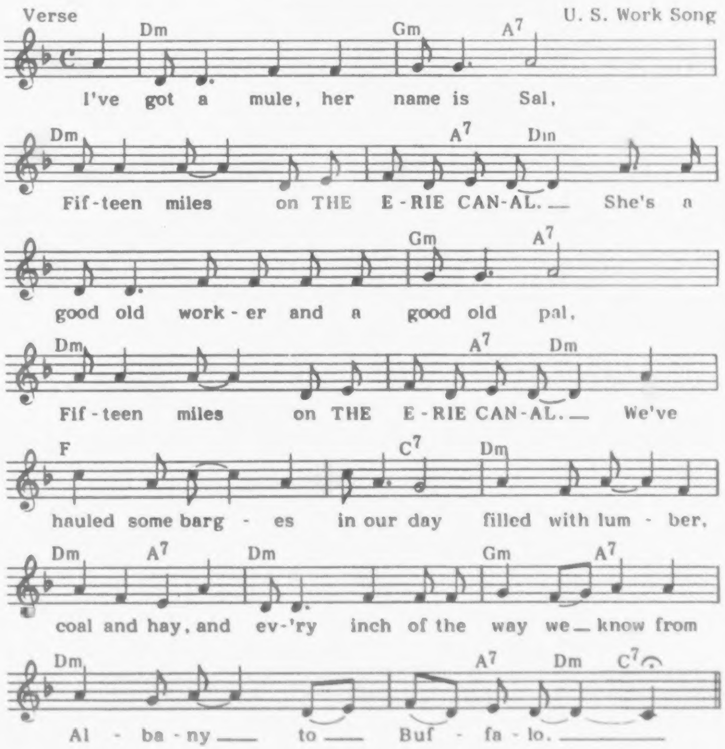
2. **SINGING, ANALYZING FOR TONIC PITCH.** Have students sing the Verse, stop, then on your signal sing the tonic of the Verse on the syllable "do." Have them sing the Chorus, stop, then sing the tonic on the syllable "do." Guide them to discover that the tonic of the Verse is D; the tonic of the Chorus is F. Repeat this process until the group sings the tonic accurately, on signal, after each section.

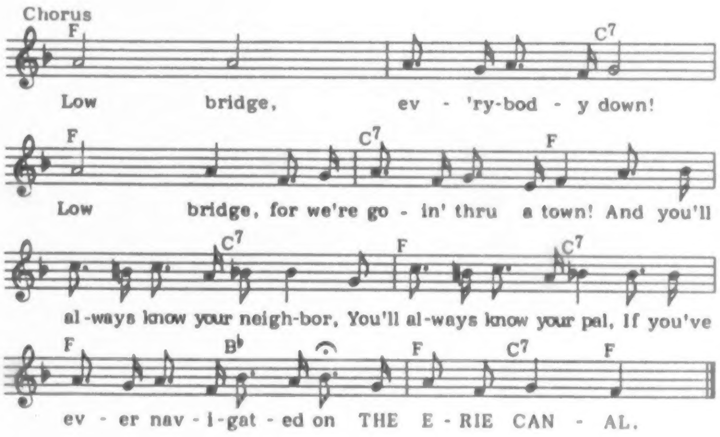
3. **ANALYZING FOR MAJOR AND MINOR.** Play on resonator bells the scale on which the Verse is based; have students sing along on "loo."

277

Lesson 37

THE ERIE CANAL


Verse
U. S. Work Song
Dm Gm A7
I've got a mule, her name is Sal,
Dm A7 Dm
Fif-teen miles on THE E-RIE CAN-AL. She's a
Gm A7
good old work-er and a good old pal,
Dm A7 Dm
Fif-teen miles on THE E-RIE CAN-AL. We've
F C7 Dm
hauled some barg-es in our day filled with lum-ber,
Dm A7 Dm Gm A7
coal and hay, and ev-'ry inch of the way we know from
Dm A7 Dm C7
Al-ba-ny to Buf-fa-lo.


Chorus
F
C7
Low bridge, ev - 'ry-bod - y down!
F
C7
F
Low bridge, for we're go - in' thru a town! And you'll
C7
F
C7
al-ways know your neigh-bor, You'll al-ways know your pal, If you've
F
B♭
F
C7
F
ev - er nav - i-gat - ed on THE E - RIE CAN - AL.

After Learning to Sing "The Erie Canal" . . .

1. Look at the music and decide if the form of the song is AA, AB, ABA, or ABB. How can you tell?

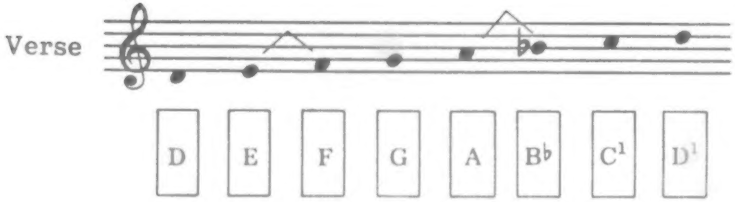
2. Sing the Verse, then stop. On your teacher's signal, sing the tonic pitch on the syllable "do." Sing the Chorus, then stop. On your teacher's signal, sing the tonic pitch on the syllable "do." Are the tonic pitches the same for the Verse and the Chorus?

3. Do the two sections of "The Erie Canal" sound major or minor?

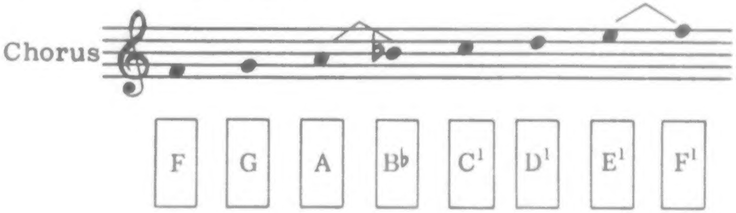
4. The tonic chord of a song is based on the tonic pitch. Since there is a different tonic for each section of this song, what are the two section's tonic chords? Identify them as you hear chord progressions played on the autoharp.

5. Sing "The Erie Canal," accompanying your singing with ukulele strums.

151


Verse
D
E
F
G
A
B♭
C¹
D¹

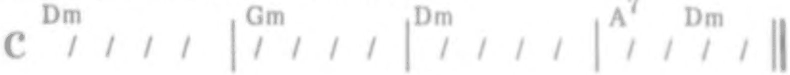
Play on resonator bells the scale on which the Chorus is based; have students sing along on "la".


Chorus
F
G
A
B♭
C¹
D¹
E¹
F¹

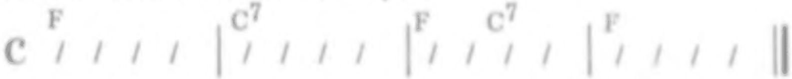
You may want to copy the notation for the two scales on the chalkboard and have students sing along using pitch names. Help students recognize that the Verse is based on a minor scale, the Chorus on a major scale.

4. **ANALYZING FOR TONIC CHORD.** Explain that the chord based on a tonic note is called the tonic chord. The tonic chord for the Verse of the song is D minor, for the Chorus, F major. Play the following chord progressions, identifying the tonic chords before strumming the progressions. Students should close their eyes and raise a hand each time they hear the tonic chord.

Verse (tonic chord = D minor)


Dm
Gm
Dm
A7
Dm

Chorus (tonic chord = F major)



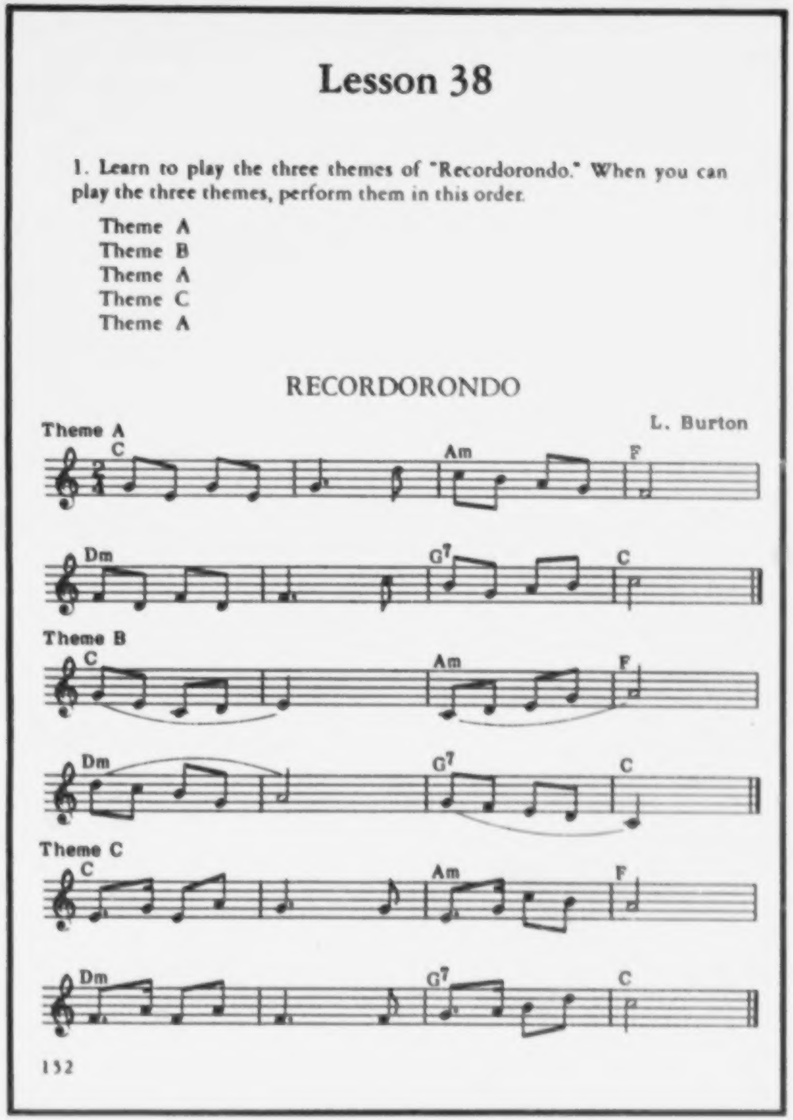
5. **SINGING, ACCOMPANYING.** You may elect to divide the class into groups (singers, ukulele players) to perform "The Erie Canal" with ukulele accompaniment. Students should eventually be able to sing and strum an accompaniment at the same time.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side D: No. 87 "The Erie Canal"
Ukuleles
Resonator bells

MAINSTREAMING ACTIVITIES

1. **All Areas.** In addition to looking, it will be helpful to have students listen to the tape recording in order to verify their decisions about form.



Lesson 38

1. Learn to play the three themes of "Recordorondo." When you can play the three themes, perform them in this order.

Theme A
Theme B
Theme A
Theme C
Theme A

RECORDORONDO

L. Burton

Theme A
C
Am
F
Dm
G7
C
Theme B
C
Am
F
Dm
G7
C
Theme C
C
Am
F
Dm
G7
C

152

Lesson 38

CONCEPTS

Form: Theme, Rondo, Recurrence, Contrast

Tonality: Tonic, Tonic Chord

Harmony: Major, Minor

STUDENT OBJECTIVES

Arrange themes in an order that creates a rondo

Reveal understanding of contrast and recurrence by explaining how they occur in a rondo

Identify by ear the tonic pitch for themes of a rondo

Identify notes of the tonic chord through score analysis

Show recognition of major and minor chords through listening

ACTIVITIES

1. **PLAYING RECORDER.** Teach students to play the three themes of "Recordorondo." Then have them play the themes in the order given in the student texts. Strum the chords on an autoharp as an accompaniment to the themes.

2. **UNDERSTANDING RONDO FORM.** Lead students to conclude that their performance produces an ABACA form. Explain that this is a rondo form—a principal idea or theme returns after each contrasting idea is introduced.

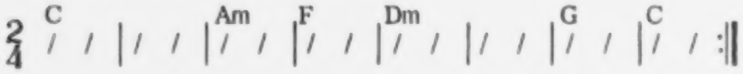
3. **UNDERSTANDING CONTRAST AND RECURRENCE.** Point out that the first theme (A) sounds different from the other two themes (B, C), and therefore contrasts with them. As (A) returns after each contrasting theme, it produces recurrence.

4. IDENTIFYING TONIC. Have students sing "Recordorondo" using the plan ABACA. (Use "la" for singing.) Stop after each theme and have them sing the tonic pitch. They should sing C for all three themes. Ask them to look at the music and decide if any of the themes begin on the tonic pitch. Guide them to recognize that Themes A and B begin on the pitch G, Theme C on the pitch E.

5. UNDERSTANDING TONIC CHORD. Guide students to recognize the tonic chord used as the first and last chord for each of the three themes. Have them identify the notes included in the tonic chord which are given in Example 82. Then ask them to look at the music to determine if each of the themes begins and ends on a note of the tonic chord.

Theme A begins on G, ends on C
Theme B begins on G, ends on C
Theme C begins on E, ends on C

6. LISTENING, IDENTIFYING MAJOR AND MINOR. Play the chord progression that follows, repeating it several times to provide students an opportunity to reveal their recognition of major and minor chords.



7. CREATING, PERFORMING A RONDO. Help students decide on another order for the three themes to create a rondo. Suggestions follow.

a. ABACABA
b. ACABCA
c. ACBABCA
d. AABAACAA

For this performance, divide the class into three groups, one group for each theme. Each group will need to be ready to play their theme to keep the beat going and have a continuous performance.

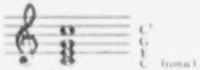
2. What is the form of "Recordorondo" when performing the themes in this order?

3. Explain how contrast and recurrence are both present in an ABACA form.

4. Sing "Recordorondo" on the syllable "la," using the form plan in No. 1 above. Afterwards, identify the tonic pitch for each theme by singing it on your teacher's signal.

5. Notice that the first and last chord for each of the three themes is the C chord. Look closely at Example 82 and identify the notes in the C chord.

Example 82



C Chord
(tonic chord)

The chord built above the tonic pitch is called the tonic chord. Are the beginning and ending notes of each theme in "Recordorondo" members of the C chord?

6. Listen as your teacher strums the chord progression of "Recordorondo" on autoharp. Close your eyes. Raise your hand only when you hear a minor chord played.

7. Decide on another order to play the themes to create a rondo. Perform the rondo by dividing into three groups, one group for each theme.

8. Use one of your rondo plans and divide into four groups to perform. Three groups of recorder players should play the three themes, one group of ukulele players should strum an accompaniment.

9. Complete Worksheet No. 9.

8. PLAYING AND ACCOMPANYING A RONDO. Use one of the rondo plans and divide students into four groups—three groups to play the three themes, one group to strum an accompaniment.

9. COMPLETING WORKSHEETS. Have students complete Worksheet No. 9. Answers follow.

1. A
2. D
3. E
4. B
5. C
6. H
7. G
8. F
9. I
10. K
11. G
12. A
13. J
14. B
15. F
16. C
17. H
18. D
19. E
20. B
21. F
22. G
23. A
24. H
25. C
26. D
27. E

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side D: No. 88 "Recordorondo"
Recorders
Autoharp
Ukuleles
Duplicated copies of Worksheet No. 9

MAINSTREAMING ACTIVITIES

1. **Developmental, Visual.** Write the theme plan on the chalkboard using colors (red for Theme A, yellow for Theme B, orange for Theme C).

2. **All Areas.** Play the tape recording of the rondo, have students indicate by gestures their recognition of rondo form—hands up for A, hands down for B, hands out front for C.

6. **Auditory, Developmental.** If students cannot distinguish between major and minor chord sounds, provide resonator bells to play some of the chords as major and minor. For instance, the C chord (C, E, G) could be played first as major, then as minor (C, E♭, G). The Am chord (A, C, E) first as minor, then as major (A, C♯, E).

CONCEPTS

Form: Rondo, Contrast, Repetition, Recurrence, Section

STUDENT OBJECTIVES

Create a rondo by deciding on a performance plan for three given sections

Identify examples of contrast, repetition, and recurrence in performance of a rondo

Reveal recognition of sections and rondo form in a recorded selection

Play rhythm instruments to reveal recognition of and to highlight sections in a recorded selection

ACTIVITIES

1. **PLAYING RHYTHM INSTRUMENTS.** Use the tape recording to teach students to play "Rhythm Rondo." Divide the class into three groups; assign each group to one of the three sections.

2. **PLANNING AND PERFORMING A RONDO.** When the three sections are secure, guide students to create a plan for a rondo. Possible plans follow.

a. ABACA
b. AABAACA
c. ACABA
d. ACBABCA

It is important that you consider student suggestions and help them determine if their suggestions result in a rondo form. Players in each group should remain ready to play their parts to ensure a continuous performance of the plan adopted.

3. **PERFORMING AND IDENTIFYING CONTRAST, REPETITION, AND RECURRENCE.** Have students perform the rondo using the plan given in their texts. After the performance, help them recognize how this plan includes examples of contrast (A, B, and C are contrasting sections), repetition (there are repetitions of A, B, and C), and recurrence (A is the section that returns after contrasting sections).

Lesson 39

1. Listen to the recording of "Rhythm Rondo" as you follow the notation. Then divide into three groups to play the different sections. Notice especially the accented notes and where rests occur.

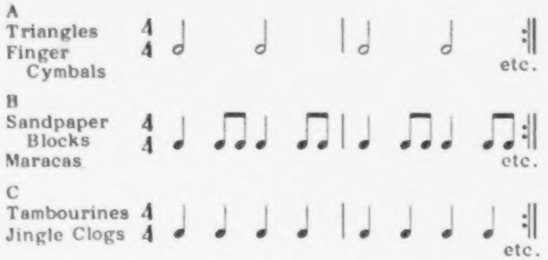
2. When you can play the sections, decide on a performance plan that will produce a rondo.

3. Play "Rhythm Rondo," using the following rondo plan. Then decide if this plan includes contrast, repetition, and recurrence.

ABBACCAA

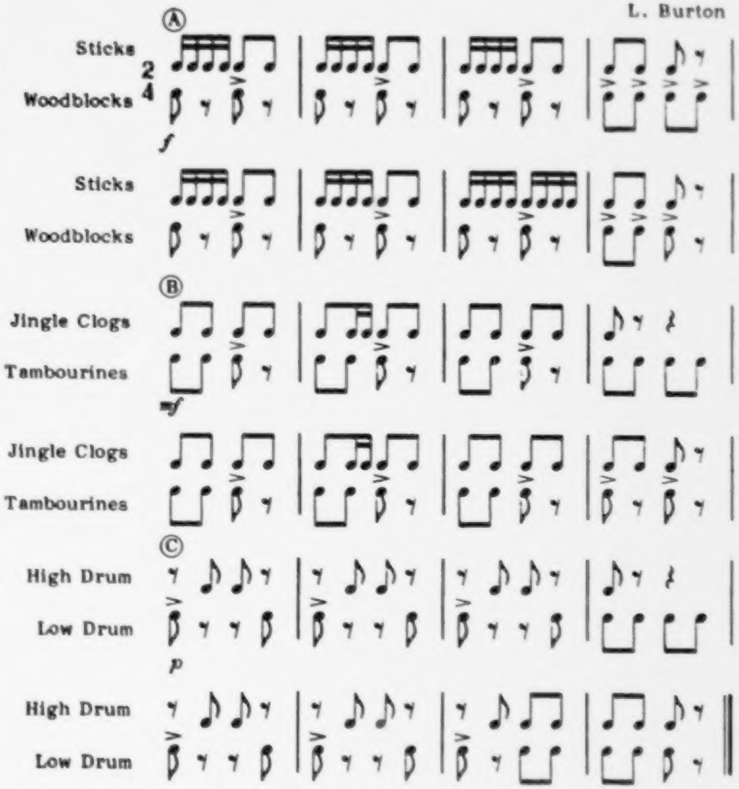
4. Listen to the recording of "The March of the Siamese Children" from "The King and I." Identify the sections included in the march and be ready to tell whether the march is a rondo.

5. Use rhythm instruments playing the following rhythms to highlight the sections during another playing of the march.



RHYTHM RONDO

L. Burton



4. **LISTENING, ANALYZING FOR RONDO.** Play "The March of the Siamese Children" (approximately 3½ minutes in length). Ask students to listen carefully to decide if the march is an example of rondo form. After they have shared their observations, copy the following rondo plan on the chalkboard; ask them to follow it while listening again to the recording.

ABACABA

5. **LISTENING, PLAYING INSTRUMENTS TO HIGHLIGHT SECTIONS.** For another hearing of the recording, students should play the rhythms given in their texts to highlight the different sections of the rondo. As much as possible, they should be permitted to listen and independently decide when to accompany their assigned sections.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side D: No. 89 "Rhythm Rondo"
Rhythm sticks, woodblocks, jingle clogs, tambourines, high-pitched and low-pitched drums, triangles, finger cymbals, sandpaper blocks, maracas
Phonograph
Recording of "The March of the Siamese Children" from MARCHES, No. 067 (3156), Bowmar/Noble Publishers Inc., Side 2, Band 6

MAINSTREAMING ACTIVITIES

4. **Visual, Auditory.** Color code the rondo plan (red for A, yellow for B, orange for C). Students can indicate recognition of sections by using gestures or group movement (groups move only when their assigned sections are heard in the music).

CONCEPTS

Harmony: Simultaneous Tones

Form: Section, Contrast, Binary (AB)

Melody: Phrase

STUDENT OBJECTIVES

Reveal recognition of contrasting sections in a song of binary (AB) form

Differentiate between examples of separate and simultaneous tones in a given song

Demonstrate ability to sing a song as a collection of distinct phrases

Evaluate a tape recording of a performance to determine the quality of balance and phrasing

ACTIVITIES

1. **SINGING.** Teach students to sing the melody (upper notes in the Chorus) of "The Meadows," then the harmony (lower notes in the Chorus). When both parts are secure, divide the class into two groups. Both groups should sing the Verse, divided for melody and harmony parts in the Chorus.

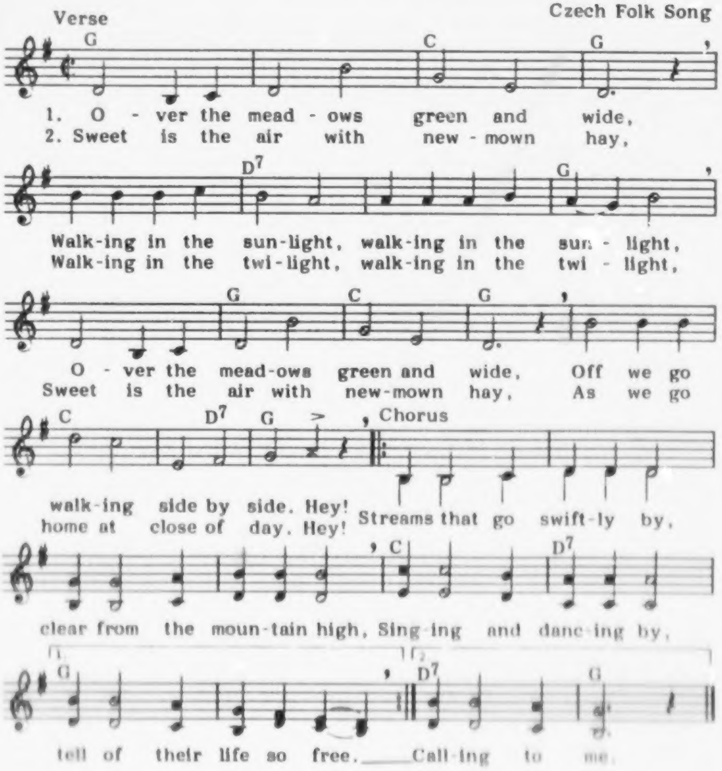
2. **ANALYZING FOR SECTION AND CONTRAST.** Guide students to discover the contrasting (AB) Verse and Chorus sections of the song.

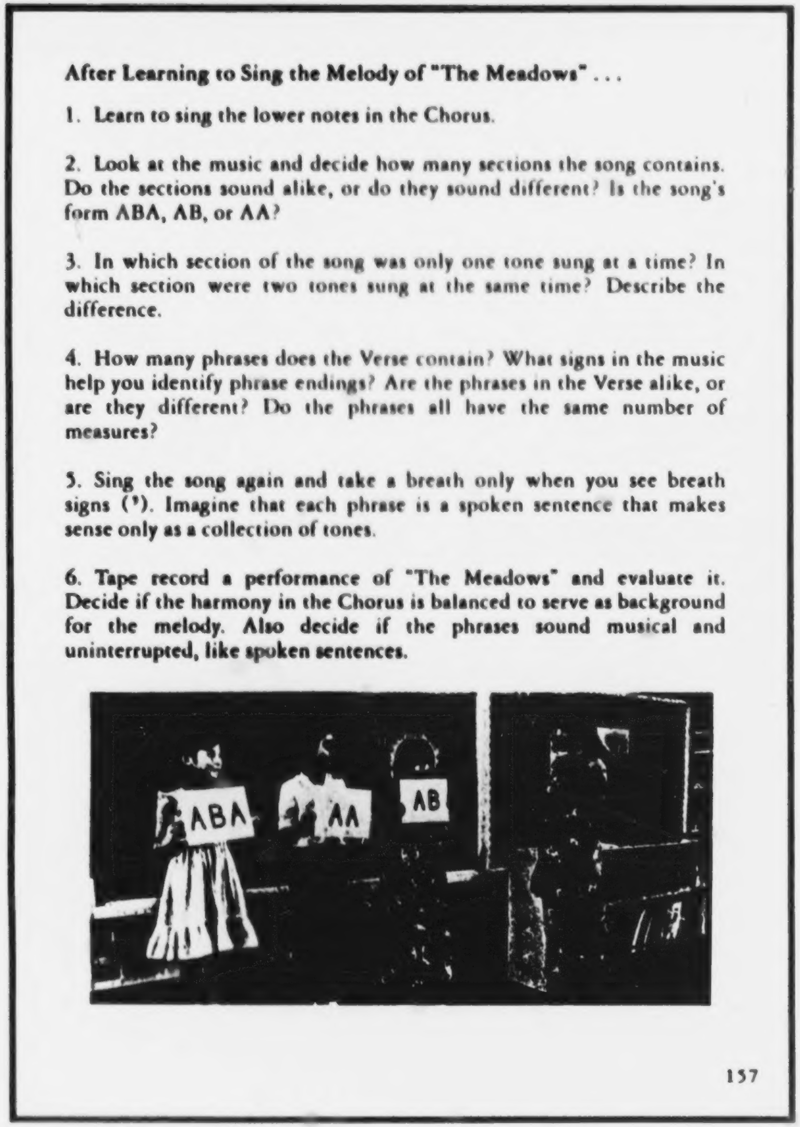
3. **UNDERSTANDING SIMULTANEOUS TONES.** Help students understand that they performed the Verse in unison (one tone at a time), while the Chorus—with the exception of the first measure—was performed with simultaneous tones, or harmony.

Lesson 40

THE MEADOWS

Czech Folk Song


Verse
G
C
G
1. O - ver the mead - ows green and wide,
2. Sweet is the air with new - mown hay,
D7
G
Walk-ing in the sun-light, walk-ing in the sun - light,
Walk-ing in the twi-light, walk-ing in the twi - light,
G
C
G
O - ver the mead-ows green and wide, Off we go
Sweet is the air with new-mown hay, As we go
C
D7
G
Chorus
walk-ing side by side. Hey!
home at close of day. Hey!
Streams that go swift-ly by,
C
D7
clear from the moun-tain high, Sing-ing and danc-ing by,
1.
2.
G
D7
G
tell of their life so free. Call-ing to me.



After Learning to Sing the Melody of "The Meadows" . . .

1. Learn to sing the lower notes in the Chorus.

2. Look at the music and decide how many sections the song contains. Do the sections sound alike, or do they sound different? Is the song's form ABA, AB, or AA?

3. In which section of the song was only one tone sung at a time? In which section were two tones sung at the same time? Describe the difference.

4. How many phrases does the Verse contain? What signs in the music help you identify phrase endings? Are the phrases in the Verse alike, or are they different? Do the phrases all have the same number of measures?

5. Sing the song again and take a breath only when you see breath signs ('). Imagine that each phrase is a spoken sentence that makes sense only as a collection of tones.

6. Tape record a performance of "The Meadows" and evaluate it. Decide if the harmony in the Chorus is balanced to serve as background for the melody. Also decide if the phrases sound musical and uninterrupted, like spoken sentences.

4. **ANALYZING FOR PHRASES.** There are four phrases in the Verse, which in this song are marked off by breath signs ('). (Breath signs sometimes occur in music at places other than the ends of phrases.) Phrases 1 and 3 are identical; phrases 2 and 4 are different from each other and from phrases 1 and 3. Each phrase is four measures long.

5. **SINGING PHRASES.** Have students sing the song again, taking breaths only at the breath signs. The purpose is to produce musical phrases which are continuous in sound, much like sentences in speech.

6. **EVALUATING PERFORMANCE.** Tape record a performance of the song and have students evaluate it for balance between the melody and harmony in the Chorus, and for the expressive continuity of the phrases.

MATERIALS AND EQUIPMENT

Cassette tape recorder and player
Blank cassette tape
Cassette tape Side D: No. 90 "The Meadows"

Lesson 41

CONCEPTS

Texture: Round

Harmony: Simultaneous Tones, Chord

STUDENT OBJECTIVES

Reveal recognition of simultaneous tones, or harmony, in a performance of a unison round song with accompaniment

Identify the pitches in chords specified for a given song

Compose a round for recorder

ACTIVITIES

1. **SINGING.** Teach students to sing "Saturday Night" in unison. Then ask them to look at the music for signs (numbers) which indicate entrance points to perform the song as a four-part round. Divide the class into four groups and sing the song as a round.

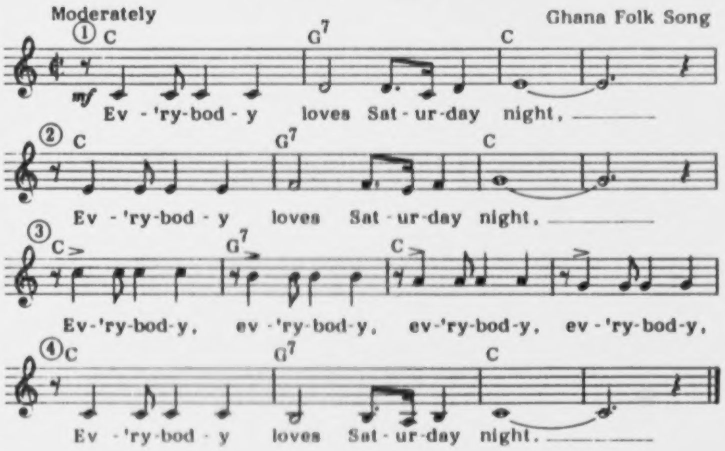
2. **ANALYZING FOR SIMULTANEOUS TONES.** Help students recognize that harmony is produced only when performing the song as a round. The same melody is sung, but at different points in time; this produces simultaneous tones.

3. **SINGING, ACCOMPANYING.** Students should practice strumming the chord progression in Example 83, then use it to accompany their singing. The progression must be played four times to accompany the entire song sung in unison.

4. **UNDERSTANDING SIMULTANEOUS TONES.** Guide students to recognize that harmony is produced when the ukulele accompanies the song, as well as when the different groups sing a round.

Lesson 41

SATURDAY NIGHT


Moderately
Ghana Folk Song
①
C
G7
C
mf
Ev - 'ry-bod - y loves Sat - ur-day night, ___
②
C
G7
C
Ev - 'ry-bod - y loves Sat - ur-day night, ___
③
C
G7
C
Ev-'ry-bod-y, ev-'ry-bod-y, ev-'ry-bod-y, ev-'ry-bod-y,
④
C
G7
C
Ev - 'ry-bod - y loves Sat - ur-day night. ___

"Saturday Night," Ghana Folk Song, from *Music for Americans*. Used by permission.

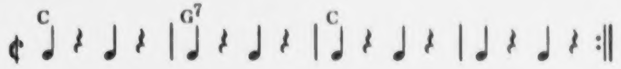
After Learning to Sing "Saturday Night" . . .

1. Sing "Saturday Night" as a four-part round. What signs are included in the music to tell you when the different groups should begin singing?

2. Are simultaneous tones heard when singing the song in unison? Are simultaneous tones heard when singing the song as a round?

3. Practice strumming the chord progression in Example 83 on ukulele. Then strum this progression as you sing the song in unison.

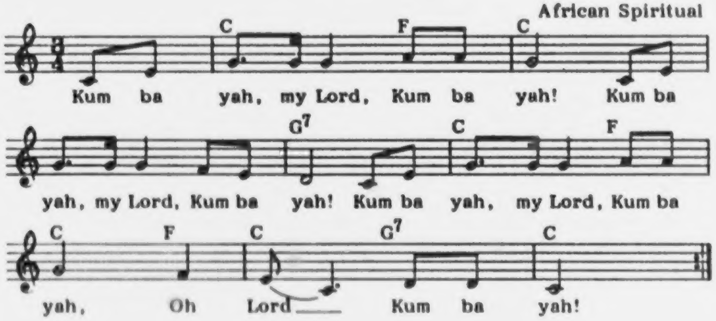
Example 83



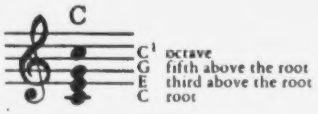
4. Explain why you think simultaneous tones were present, or not present, as you performed the song as a round, then in unison with a strummed ukulele accompaniment.

KUM BA YAH

African Spiritual

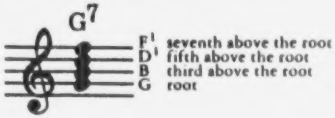

C
F
C
Kum ba yah, my Lord, Kum ba yah! Kum ba
G7
C
F
yah, my Lord, Kum ba yah! Kum ba yah, my Lord, Kum ba
C
F
C
G7
C
yah, Oh Lord___ Kum ba yah!

5. **UNDERSTANDING CHORD AND IDENTIFYING PITCHES IN CHORDS.** Students should first identify the chords used in "Kum Ba Yah" (C, F, G^7). Then help them learn to "spell" the pitches of chords. They should always begin with the chord name (for instance, C), then name every other note to form a triad, as in this example.

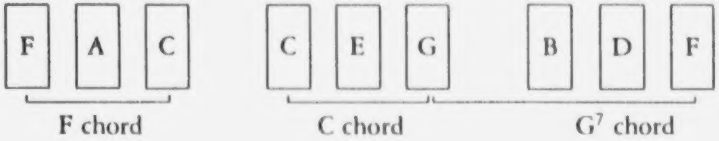

C
C¹ octave
G fifth above the root
E third above the root
C root

The pitches for the C chord are therefore C, E, G; and for the F chord F, A, C.

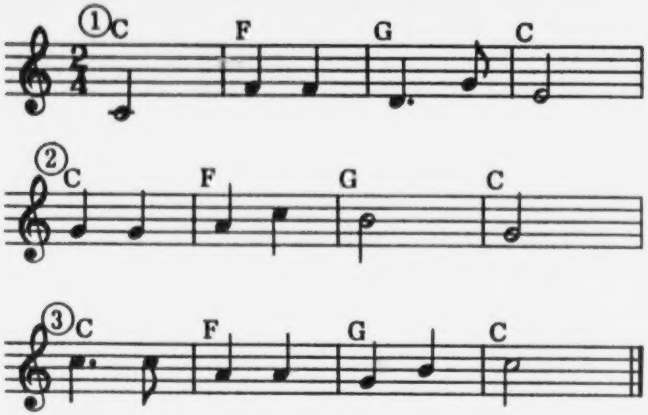
For the G^7 chord, note the following example:


G7
F¹ seventh above the root
D¹ fifth above the root
B third above the root
G root

The pitches for the G^7 chord are G, B, D, and F. If you do not have access to two bell sets, some bell players will have to play for more than one chord, as follows.


F
A
C
C
E
G
B
D
F
F chord
C chord
G7 chord

6. **COMPOSING A ROUND.** Compose a round with the class participating to prepare students to work independently. You might use the following composition as an example to build understanding of the process.



Note that each melody uses only pitches that fit the same chord progression. You could write the above round on the chalkboard and have three students play it on recorder as you strum the chords on ukulele or autoharp. Students may later want to write a text for their rounds so they can be sung.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side D: No. 91 "Saturday Night," No. 92 "Kum Ba Yah"
Ukuleles
Resonator bells (2 sets if available)
Recorders
Autoharp
Staff paper

MAINSTREAMING ACTIVITIES

1. **Developmental, Visual.** Provide additional cues for those unable to follow the entrance numbers in the score. Such cues could include student conductors, light flicking, or taps on a woodblock to signal entrances.

After Learning to Sing "Kum Ba Yah" . . .

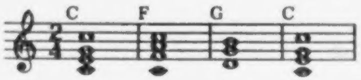
5. Use resonator bells to play chords as an accompaniment to "Kum Ba Yah." You will first need to learn which bells to select for the chords in the song.

   a. What chords are included in the song?
   b. How do you determine which bells to use for the chords?

Use a tremolo (fast, repeated striking of the bell with the mallet) to accompany the singing. Bell players should follow the music (words and chord symbols) to know when to play the pitches for a specific chord.

6. Compose a piece twelve measures in length that can be performed as a three-part round. To do this, write three four-measure melodies, each in $\frac{2}{4}$ meter and using only 𝅗𝅥, ♩., ♩, and ♪ note values.

You may use these notes for each of your four-measure melodies. Remember that each four-measure melody should be different.

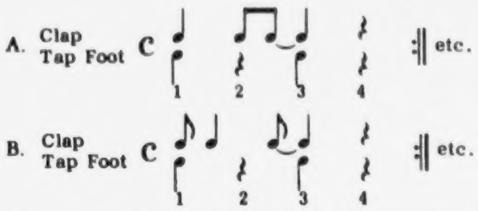


Lesson 42

After Learning to Sing "I'd Like to Teach the World to Sing" . . .

1. Learn to perform the rhythms in Example 84 using hand claps and foot taps.

Example 84

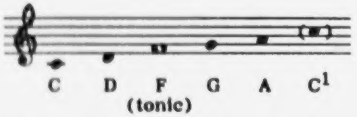


2. Are the clapping rhythms in Example 84 syncopated? Why? Find examples of these rhythms in the music for "I'd Like to Teach the World to Sing."

3. Sing the song again with an accompaniment of:
   - a. ukuleles strumming four chords to the measure,
   - b. low-pitched drum tapping a steady beat,
   - c. woodblock playing the clapping rhythm in A, and
   - d. tambourine playing the clapping rhythm in B.

4. Look at the pitches in the melody of "I'd Like to Teach the World to Sing" from the beginning of the song to the *Fine* sign. Does Example 85 show all the notes contained in the melody?

Example 85



These are notes of a pentatonic (5-note) scale. The two different C's are counted as one note. Practice playing these pitches on recorder.

Lesson 42

CONCEPTS

Tone: Pitch

Rhythm: Syncopation

Tonality: Scale, Pentatonic

STUDENT OBJECTIVES

Demonstrate ability to perform syncopated rhythms and explain why the rhythms are called syncopated

Analyze a song to identify and notate the pitch content of the melody

Differentiate between pentatonic and other scales

ACTIVITIES

1. **SINGING, CLAPPING, TAPPING.** Teach students to sing "I'd Like to Teach the World to Sing." Refer to Lesson 2 if you need to review the function of the *D. S. al Fine* sign in the music.

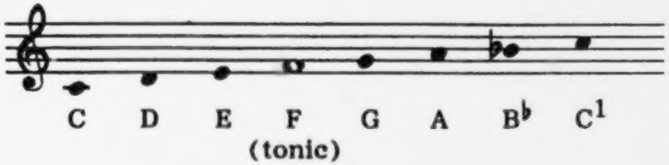
Help students learn to perform each of the rhythm patterns in Example 84. If they are unable to tap and clap the rhythms, divide the class into two groups and assign clapping to one group, tapping to the other.

2. **RECOGNIZING SYNCOPATION.** Point out that the clapping patterns are syncopated because some of the notes occur off the regular beat pattern. Ask students to find in the music examples of the clapping patterns shown in Example 84.

3. **SINGING, ACCOMPANYING.** Students should sing the song again and include an accompaniment of strummed ukulele chords, low-pitched drum keeping a steady beat, and woodblock and tambourine playing the clapping rhythms in Example 84.

4. ANALYZING FOR PITCHES, UNDERSTANDING PENTATONIC, PLAYING RECORDER. Students should look at the music of the song to verify that only the pitches in Example 85 are included from the beginning to the *Fine* sign. Example 85 is correct. Have them play the pitches on recorder.

5. ANALYZING, NOTATING, PLAYING RECORDER. Now ask students to notate the pitches contained in the melody from the *Fine* sign to the *D. S. al Fine* sign. Their answer should be notated on the chalkboard and look like the following.


C D E F G A B♭ C¹
(tonic)

After students practice fingering B♭, have them play the pitches of this scale, and then explain how the scale is different from the pentatonic scale used in the first part of the song. (The pitches E and B♭ are used in the second part in addition to the pitches of the pentatonic scale).

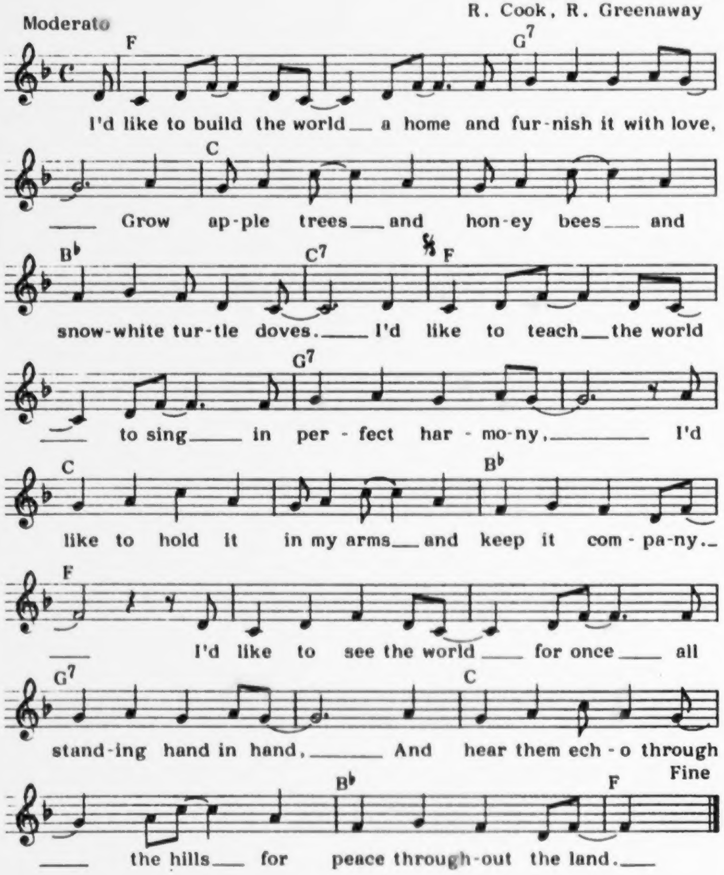
6. PERFORMING. Help students learn to play the entire song on recorder. Then they should perform the song and include singers, rhythm instruments, ukuleles, and recorders.

MATERIALS AND EQUIPMENT

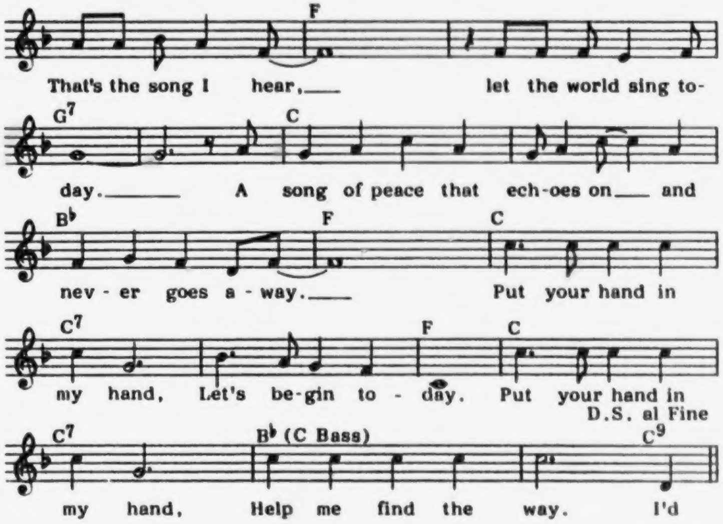
Cassette tape player
Cassette tape Side D: No. 93 "I'd Like to Teach the World to Sing"
Woodblock, tambourine, low-pitched drum
Ukuleles
Recorders
Staff paper

I'D LIKE TO TEACH THE WORLD TO SING
(In Perfect Harmony)

Words and Music by
B. Backer, B. Davis,
R. Cook, R. Greenaway


Moderato
F G7
I'd like to build the world __ a home and fur-nish it with love,
C
__ Grow ap-ple trees __ and hon-ey bees __ and
B♭ C7 F
snow-white tur-tle doves. __ I'd like to teach __ the world
G7
__ to sing __ in per - fect har - mo-ny, __ I'd
C B♭
like to hold it in my arms __ and keep it com - pa-ny. __
F
__ I'd like to see the world __ for once __ all
G7 C
stand-ing hand in hand, __ And hear them ech - o through
B♭ F Fine
__ the hills __ for peace through-out the land. __

162


F
That's the song I hear, let the world sing to-
G7
C
day. A song of peace that ech-oes on and
B♭
F
C
nev - er goes a - way. Put your hand in
C7
F
C
my hand, Let's be-gin to - day. Put your hand in
D.S. al Fine
C7
B♭ (C Bass)
C9
my hand, Help me find the way. I'd

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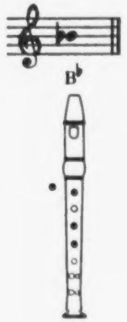
5. Write on staff paper the notes of the melody after the *Fine* sign to the *D. S. al Fine* sign. After one person notates these on the chalkboard, review the fingering for B♭ in Example 86, then play this scale. Is the scale pentatonic?

Example 86



6. Learn to play the entire song on recorder. Then plan a super performance that includes singers, ukuleles, rhythm instruments, and recorders.

MAINSTREAMING ACTIVITIES

3. **Auditory.** Place the low-pitched drum in the hands of a rhythmically secure student. Seat hearing impaired students close to the drum.

6. **All Areas.** Use this performance for students to perform on visual cues or gestures from a conductor. Reinforce visual attentiveness.

[illegible]

CONCEPTS

Form: Program Music, Overture, Theme, Recurrence

Tone: Timbre

Rhythm: *Accelerando*, *Ritardando*, Tempo

STUDENT OBJECTIVES

Explain the meanings of program music and overture

Demonstrate ability to follow notated themes while listening to a recording

Identify recurrence while listening to a recording

Identify instrument timbres while listening to a recording

Reveal recognition of *accelerando*, *ritardando*, and other changes in tempo while listening to a recording

ACTIVITIES

1. **DISCUSSING.** Review and discuss with students the information included in the BACKGROUND, PROGRAM MUSIC and OVERTURE sections of the student text. Play the recording of the four themes; ask students to follow the music as they listen.

2. **LISTENING.** Play the recording of Overture to "The Bat" ("Die Fledermaus"). The recording is approximately 5:25 minutes in length. Ask students to look at the four themes in their texts as they listen, following them as they occur in the music.

3. **LISTENING.** Ask students to read the questions in their texts before you play the overture again. Help them answer the questions after a second hearing of the overture. You may need to stop the recording several times and repeat a section to help them recognize the instruments.

Lesson 43

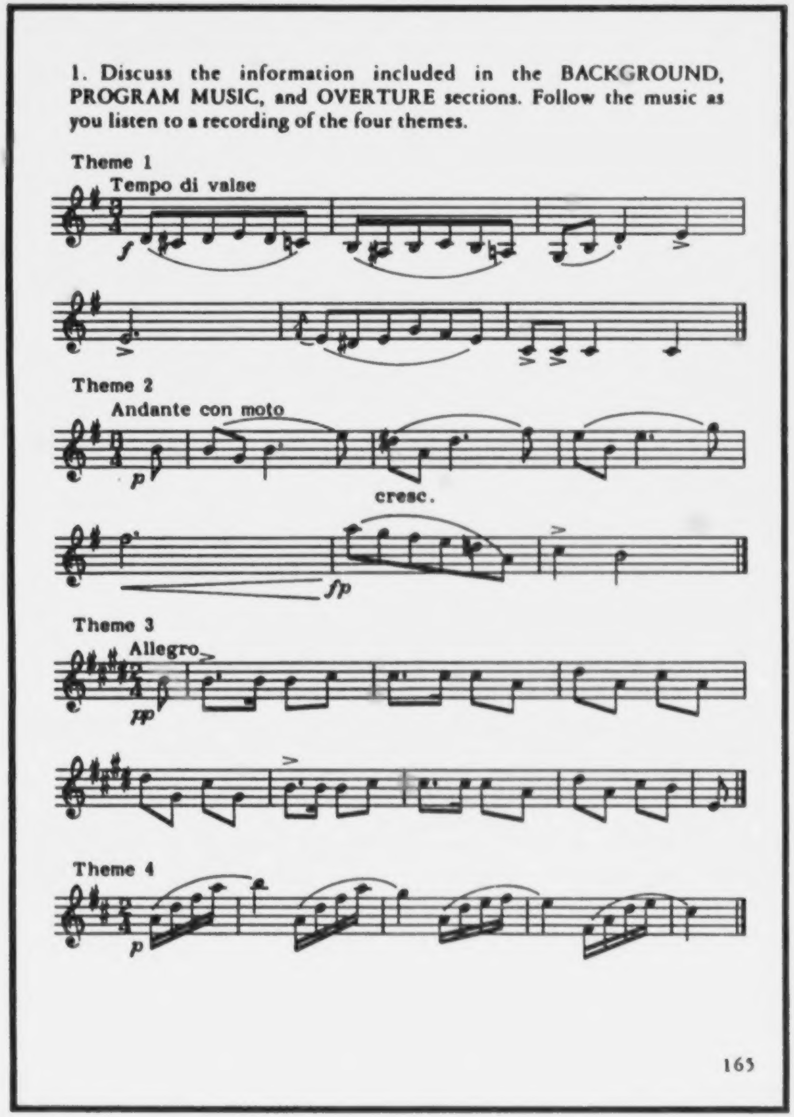
DIE FLEDERMAUS
("The Bat")

BACKGROUND. The operetta "Die Fledermaus" was composed by Johann Strauss and first performed in 1874. It includes some of the most beautiful dance music (waltzes) ever composed.

"The Bat" is a comic story of mistaken identity. It is set in the high society of Vienna during the early 1800's, poking fun at some of the foibles of that society. The main character, Eisenstein, has been sentenced to prison for a minor crime. Although everyone thinks Eisenstein has been locked away, a man who resembles him comes to his home to escort his wife, Rosalinda, to a grand ball. This imposter is arrested by the police, who mistake him for Eisenstein. All of this flurry of errors gives the real Eisenstein—who indeed is not in prison—a chance to disguise himself in a bat-like costume and go to the grand ball. At the ball, his wife doesn't recognize her own husband. She flirts with him openly, thus creating some of the funniest scenes in the operetta.

PROGRAM MUSIC. Music intended to describe, or aid in the description of a scene, a story, a poem, etc. is called "program music." The music of "Die Fledermaus" aids in communicating the story of Eisenstein and his adventures and may be called program music. The music you will hear is the overture to the operetta.

OVERTURE. An overture is an introductory piece composed for instruments that precedes an opera, an operetta, or another kind of dramatic and/or musical production such as "The Fiddler on the Roof." The purpose of an overture is to introduce you to and acquaint you with some of the melodies that will be heard. The overture to "The Bat" introduces four themes from melodies heard in the operetta.



1. Discuss the information included in the BACKGROUND, PROGRAM MUSIC, and OVERTURE sections. Follow the music as you listen to a recording of the four themes.

Theme 1
Tempo di valse
f
Theme 2
Andante con moto
p
cresc.
fp
Theme 3
Allegro
pp
Theme 4
p

165

a. Strings played Theme 1
b. Oboe played Theme 2
c. Strings and woodwinds played Theme 3
d. Flute played Theme 4
e. Themes 1 and 3 were heard again after Theme 4 (Order: 1, 2, 3, 4, 1, 3)
f. There are many changes of tempo in the overture
g. There are examples of *accelerando* and *ritardando* in the overture

Play the entire overture (or parts of it as necessary) to help students recognize these features.

4. **SINGING, LISTENING.** Teach students to sing Example 87. Then play the entire overture or a part of it to provide an opportunity for them to sing along with the music. The section of the recording they should sing along with occurs after Theme 2 is heard.

5. **SINGING.** Use the tape recording to teach students to sing "And Now We Disappear." Point out that they begin singing after a four-measure piano introduction.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side D: No. 94 "Themes from Die Fledermaus," No. 95 "While You're Away," No. 96 "And Now We Disappear"
Phonograph
Recording of Overture to "The Bat" ("Die Fledermaus"), from OVERTURES, No. 091 (76), Bowmar/Noble Publishers Inc., Side 1, Band 1

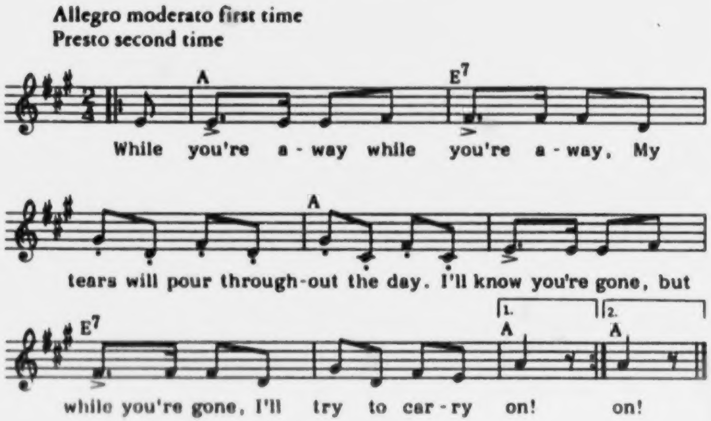
2. Listen to the recording of "Die Fledermaus" and identify the themes as you listen.

3. Read the questions that follow. Listen to the recording again and be ready later to answer the questions.

- a. Which instruments played Theme 1?
- b. Which instruments played Theme 2?
- c. Which instruments played Theme 3?
- d. Which instruments played Theme 4?
- e. Which two themes were heard again after Theme 4?
- f. Were there examples of changes in tempo, or did the tempo remain steady in the overture?
- g. Did the overture contain *accelerando* and *ritardando*?

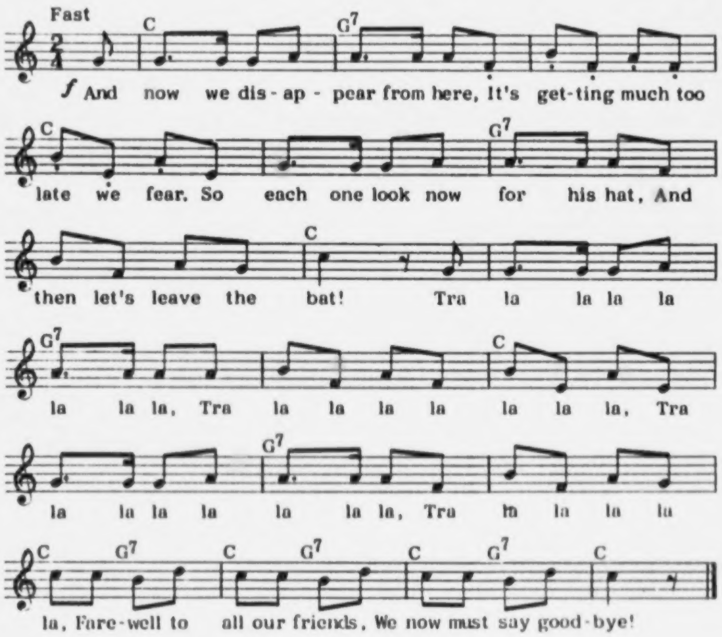
4. Learn to sing Example 87. Sing this melody with the music in the recording as you listen to the overture again.

Example 87 Excerpt from "While You're Away"


Allegro moderato first time
Presto second time
A
E7
While you're a - way while you're a - way, My
tears will pour through-out the day. I'll know you're gone, but
while you're gone, I'll try to car - ry on! on!
1.
2.

5. Learn to sing "And Now We Disappear," which was sung by the entire cast of the operetta at the end of Act III.

AND NOW WE DISAPPEAR


Fast
C
G7
f
And now we dis - ap - pear from here, It's get-ting much too
late we fear. So each one look now for his hat, And
then let's leave the bat! Tra la la la la
la la la, Tra la la la la la la la, Tra
la la la la la la la, Tra la la la la
la, Fare-well to all our friends, We now must say good-bye!

MAINSTREAMING ACTIVITIES

1. **All Areas.** Dramatize the reading with voice and pantomime to help student attentiveness and understanding. Pictures of nineteenth century Viennese life would add interest to the presentation.

2. **Auditory.** Provide enlarged reproductions and prompt looking at the appropriate themes as they are heard in the music.

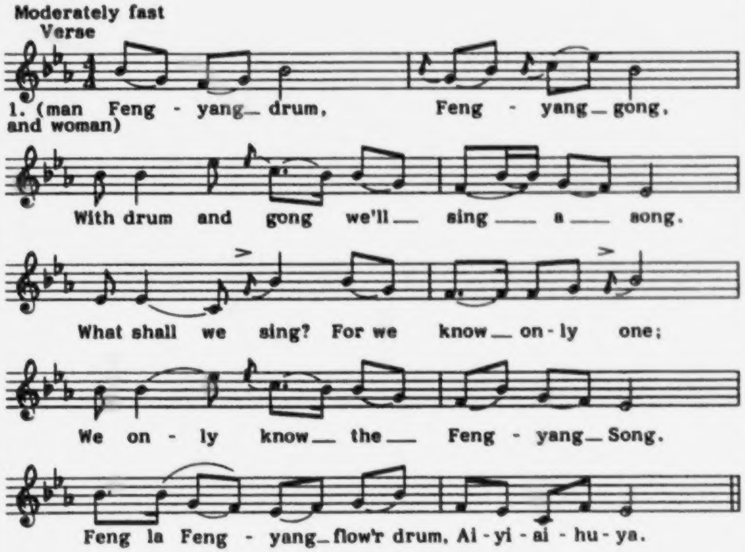
3. **Developmental, Visual.** Before replaying the Overture, read the questions aloud for slow readers or nonreaders.

Lesson 44

1. "The Flower Drum" is from a province in China that has endured many famines. When there is no food, people resort to begging. And while begging, the people sing songs about their province to the accompaniment of drum and gong. Learn to sing the song.

2. Look at the music of "The Flower Drum" and find examples of steps and skips between notes. Which section has only skips between notes?

THE FLOWER DRUM


Moderately fast
Verse
1. (man and woman) Feng - yang drum, Feng - yang gong,
With drum and gong we'll sing a song.
What shall we sing? For we know on - ly one;
We on - ly know the Feng - yang Song.
Feng la Feng - yang flow'r drum, Ai - yi - ai - hu - ya.

Lesson 44

CONCEPTS

Melody: Conjunct, Disjunct

Texture: Solo

Tonality: Pentatonic

STUDENT OBJECTIVES

Identify examples of conjunct and disjunct motion in a melody

Demonstrate understanding of and ability to sing a solo as a part of a larger performance of a song

Identify pitches of the pentatonic scale, on which the melody of a song is based

Demonstrate ability to improvise an accompaniment on resonator bells to a song based on a pentatonic scale

Compose a melody based on a pentatonic scale

ACTIVITIES

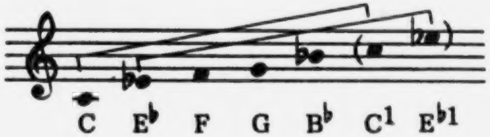
1. **SINGING.** Review the background information with students before teaching them to sing the song.

2. **ANALYZING FOR CONJUNCT AND DISJUNCT MOTION.** Guide students to recognize conjunct (step) and disjunct (skip) motion in the melody of the song, and that the Chorus includes only disjunct motion (except for repeated notes).

3. **SINGING, ACCOMPANYING.** Students should use a low-pitched drum and a single cymbal played with a soft mallet (or gong, if available) to play Example 88 and accompany the Chorus.

4. SINGING, ACCOMPANYING. The song should be performed with boy and girl soloists as explained in the student text. You may want to have several boys and girls take turns singing the solo parts.

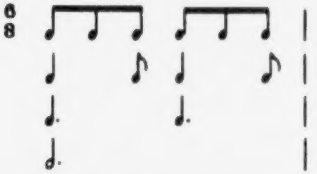
5. ANALYZING FOR PITCHES. This activity could be completed either individually or as a class, with you or a student notating the results on the chalkboard. Following are the pitches they should identify.



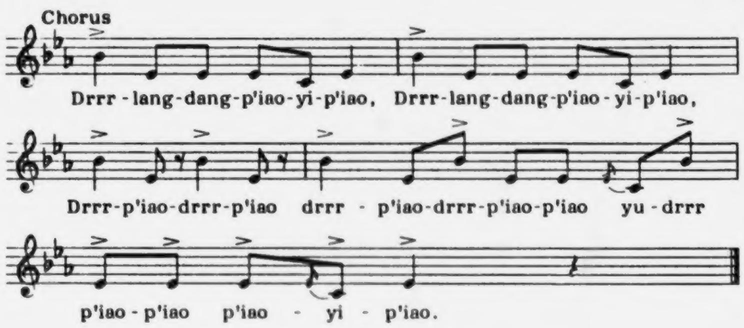
Point out that the higher C^1 and E$^{\flat 1}$ duplicate the lower notes of the same name. This leaves five notes which comprise the melody, hence, pentatonic. You also may elect to point out the small notes in the music which are called "grace notes." These are of very short duration, robbing some of the duration of the notes preceding them.

6. SINGING, ACCOMPANYING, IMPROVISING. Students should perform the song again and include soloists and the cymbal and drum accompaniment. This time they also should add an improvised accompaniment using the resonator bells identified in the student text. A student may play these five bells randomly to create an accompaniment. Explain that the five pitches form a pentatonic scale. Let students take turns improvising a resonator bell accompaniment.

7. COMPOSING A PENTATONIC PIECE. You might write some sample measures such as those that follow to review note durations for $\frac{6}{8}$ meter before they begin their compositions.



Select some of the completed compositions for performance by the entire class.


Chorus
Drrr - lang-dang-p'iao-yi-p'iao, Drrr-lang-dang-p'iao - yi - p'iao,
Drrr-p'iao-drrr-p'iao drrr - p'iao-drrr-p'iao-p'iao yu - drrr
p'iao - p'iao p'iao - yi - p'iao.

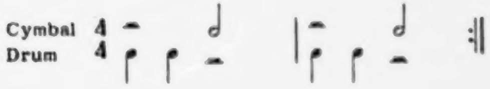
2. (woman)
Sad is my fate, Oh, how sad!
I married a man with a flow'r drum
Stupid is he, Oh how stupid and dumb,
All day long he beats his sing-song drum.
Beating his sing-song drum.
Ai-yi-ai-hu-ya.

3. (man)
Sad is my fate, O, how sad!
To spend my life with such an ugly mate.
Of all the women you ever did meet,
My wife has the largest pair of feet.
Largest pair of feet.
Ai-yi-ai-hu-ya.

"The Flower Drum" from *The Flower Drum and Other Chinese Songs* by Chin-Hsin Yao Chen and Shih-Hsiang Chen. Copyright 1943 by Chin-Hsin Yao Chen and Shih-Hsiang Chen. Reprinted by permission of the John Day Co., Inc.

3. Sing the song again. Use a low-pitched drum and a single cymbal with a soft mallet to play Example 88 as an accompaniment to the Chorus.

Example 88

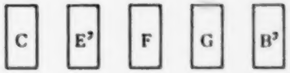


4. For another performance, boys and girls should sing Verse 1, a girl soloist Verse 2, a boy soloist Verse 3. The Chorus should be sung each time by girls and boys with drum and cymbal accompaniment.

5. How many different pitches are contained in the melody of "The Flower Drum"? Look at the music and notate the pitches from lowest to highest on the music staff.

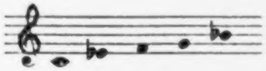
6. Sing the song again. This time make up a resonator bell accompaniment. Use the resonator bells shown in Example 89.

Example 89



7. Compose an eight-measure melody for recorder using the pitches in Example 90. Write your composition in a $\frac{6}{8}$ meter and use the note durations 𝅗𝅥., ♩., ♩, and ♪. Use C as the tonic pitch. Your melody should contain two four-measure phrases.

Example 90



MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side D: No. 97 "The Flower Drum"
One cymbal with a soft mallet (or gong)
Low-pitched drum
Resonator bells
Staff paper

MAINSTREAMING ACTIVITIES

2. **Visual.** Draw examples of steps and skips on the chalkboard. Use colored chalk, drawing the notes with one color and the staff lines with another. This will aid students with visual-perceptual difficulty.

3. **Auditory.** For practice, have the drum and cymbal players move separately around the room as they play. Direct students to close their eyes and point to their locations in the room at some point in the music.

6. **All Areas.** Encourage hesitant students to try the bell improvisation. You could play the bells with the hesitant student to encourage and provide a model until he feels secure.

Lesson 45

CONCEPTS

Harmony: Chord, Chord Progression

Texture: Pedal Point (Drone)

Tone: Pitch

STUDENT OBJECTIVES

Demonstrate ability to play chord progressions for songs "by ear"

Identify and notate the pitches contained in the chords of a given song

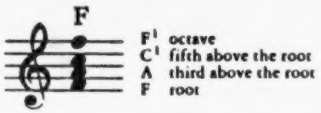
Sing a harmony part "by ear" to reveal understanding of pedal point (drone)

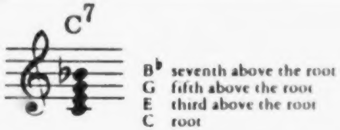
Sing a two-pitch harmony part "by ear" to reveal recognition of chord changes

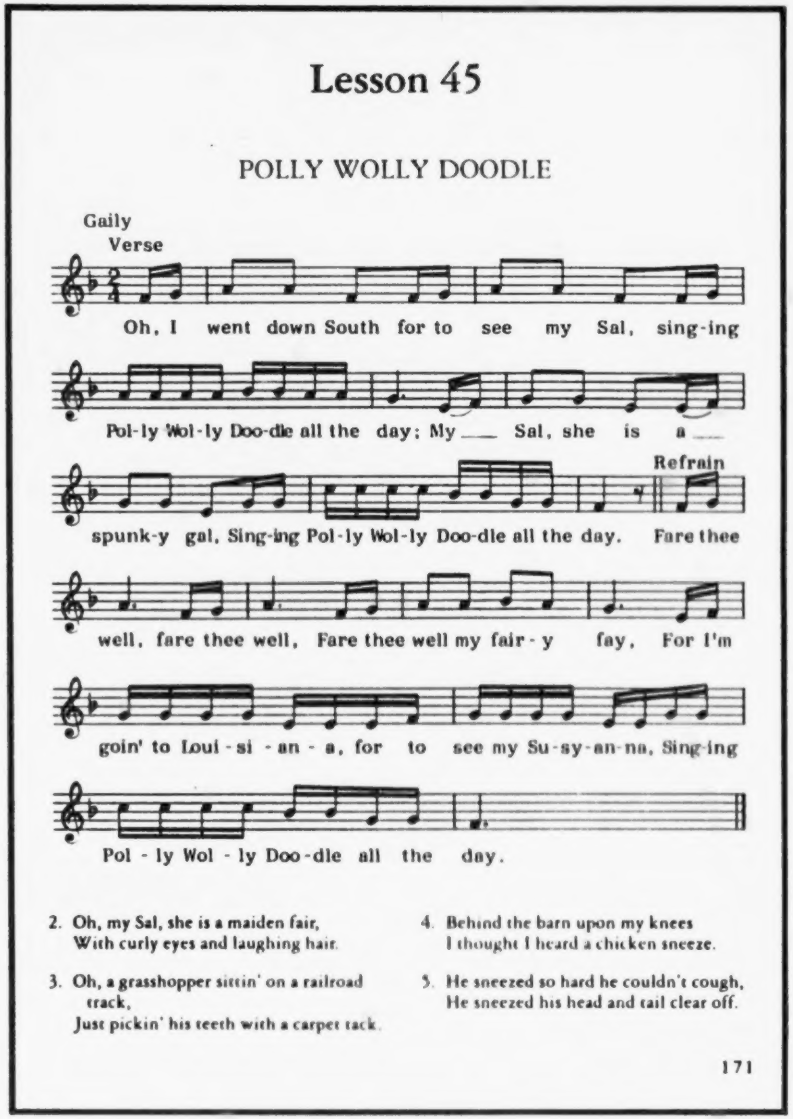
ACTIVITIES

1. **SINGING, ACCOMPANYING "BY EAR."** Teach students to sing "Polly Wolly Doodle." Then have them sing the song while strumming an accompaniment on ukulele. The music does not show chord symbols, so they will have to play "by ear," using only the F and C^7 chords.

2. **ANALYZING, NOTATING.** Remind students that they played a chord progression consisting of the F and C^7 chords "by ear" to accompany the song. Ask them to "spell" the pitches included in the F and C^7 chords by notating them on the music staff. (This could be an individual or group activity.) Review the material in Lesson 41 concerning the spelling of chords if needed. Their completed notation should be as follows.


F
F^1 octave
C^1 fifth above the root
A third above the root
F root


C^7
B$^\flat$ seventh above the root
G fifth above the root
E third above the root
C root



Lesson 45

POLLY WOLLY DOODLE

Gaily
Verse
Oh, I went down South for to see my Sal, sing-ing
Pol-ly Wol-ly Doo-dle all the day; My ___ Sal, she is a ___
spunk-y gal, Sing-ing Pol-ly Wol-ly Doo-dle all the day.
Refrain
Fare thee well, fare thee well, Fare thee well my fair-y fay, For I'm
goin' to Loui-si-an-a, for to see my Su-sy-an-na, Sing-ing
Pol-ly Wol-ly Doo-dle all the day.

2. Oh, my Sal, she is a maiden fair,
With curly eyes and laughing hair.

3. Oh, a grasshopper sittin' on a railroad track,
Just pickin' his teeth with a carpet tack.

4. Behind the barn upon my knees
I thought I heard a chicken sneeze.

5. He sneezed so hard he couldn't cough,
He sneezed his head and tail clear off.

After Learning to Sing "Polly Wolly Doodle" . . .

1. Sing the song again and strum an accompaniment on ukulele using the F and C^7 chords. Notice that the music does not show chord symbols. Begin with the F chord. Then let your ears tell you when to use the F and C^7 chords as you sing.

2. What pitches are included in the two chords you used to accompany the song? "Spell" the chords by notating them on a music staff. Refer to Lesson 41 if you need to review how to spell chords.

3. What pitch is included in both chords? After you identify the pitch, divide into two groups. One group should sing the melody as the other group sings the entire song on the one pitch. Both groups should strum the chords on ukulele while singing.

4. In two groups, sing the song again. For this performance one group should sing the melody while strumming an accompaniment. The other group should sing a harmony part to the melody "by ear" consisting of the pitches F and C. Let your ears tell you when to change the pitch.

5. Divide into three groups. One group should sing the melody, another group a pedal point on the pitch C, the other group a harmony part on the pitches F and C. Sing *a cappella* (without accompanying instruments).

6. Learn to sing "Kau Kau Song, the Island Way" to the melody of "Polly Wolly Doodle." Use ukuleles to accompany your singing.

3. **ANALYZING, SINGING IN HARMONY.** Guide students to discover that the pitch C is included in both the F and C^7 chords. Have the class sing the song in two groups, one group on melody, the other group singing the entire song on the pitch C. Make certain both groups have their beginning pitches set before they sing. After the performance, point out that a single pitch sustained as the chords change produces a pedal point, or drone.

4. **SINGING IN HARMONY.** Again divide students into two groups. As one group sings the melody, the other group should sing a harmony part "by ear," using only the pitches F and C. You might first have the entire class sing these two pitches as you randomly play them on resonator bells to build tonal recognition. Eventually have the two groups exchange parts as they sing the song several times.

5. **SINGING "A CAPPELLA."** Have students sing the song in three groups without accompanying instruments. One group should sing the melody, another group only the pitch C, the other group singing the song on F and C.

6. **SINGING, ACCOMPANYING.** Teach students to sing "Kau Kau Song, the Island Way" to the melody of "Polly Wolly Doodle" as they accompany their singing with ukulele. You may need to review the text before they begin singing.

7. **SINGING, ACCOMPANYING "BY EAR."** Teach students to sing "When the Saints Go Marching In." Then have them play "by ear" a strummed ukulele accompaniment consisting of the C, C^7, F, and G^7 chords as they sing the song again. You may need to divide the class into two groups (singers, strummers) until students determine where to change chords.

MATERIALS AND EQUIPMENT

Cassette tape Side D: No. 98 "Polly Wolly Doodle," No. 99 "Kau Kau Song, the Island Way," No. 100 "When the Saints Go Marching In"

Ukuleles

KAU KAU SONG, THE ISLAND WAY

Words by Lois Gordon
Tune: "Polly Wolly Doodle"

(Translation)

1. We say, "Hele to my hale for a big luau."
(Come to my home for a feast.)
That's the Hawaiian way.
We say, "Hele to my hale for a big luau."
That's the Hawaiian way.
Fish and poi, Fish and poi, Fish and poi,
lau lau, Fish and poi.
We say, "Hele to my hale for a big luau."
That's the Hawaiian way.

2. We say, "Moshi-moshi, my friend, tabemashoo."
("Hello" on the phone; Let's eat!)
That's the Japanese way.
We say, "Moshi-moshi, my friend, tabemashoo."
That's the Japanese way.
Musubi, musubi, musubi, tofu, musubi.
We say, "Moshi-moshi, my friend, tabemashoo."
That's the Japanese way.

3. We say, "Yat, nee, sam, see, Noodles when
I'm hungry!"
(1, 2, 3, 4)
That's the Chinese way.
We say, "Yat, nee, sam, see, Noodles when
I'm hungry!"
That's the Chinese way.
Gon lo mein, Gon lo mein, Gon lo mein,
Chow fun, Gon lo mein.
(noodle dishes)
We say, "Yat, nee, sam, see, Noodles when
I'm hungry!"
That's the Chinese way.

4. We say, "Komosta gayem, Let's eat again."
("Hello, friend")
That's the Filipino way.
We say, "Komosta gayem, Let's eat again."
That's the Filipino way.
Marunggay, Marunggay, Marunggay, Lechon Baboy
(Horseradish leaves; roast pig)
We say, "Komosta gayem, Let's eat again."
That's the Filipino way.

5. We say, "Usu sau pese," Let's sing a song.
That's the Sâmoan way.
We say, "Usu sau pese," Let's sing a song.
That's the Sâmoan way.
Fala 'ai, fala 'ai, fala 'ai, To pai, fala 'ai
(pineapple; dumplings)
We say, "Usu sau pese," Let's sing a song.
That's the Sâmoan way!

6. We say, "Chal mŏgŏssoyŏ," Eat some more-yo!
(The food was very good.)
That's the Korean way!
We say, "Chal mŏgŏssoyŏ," Eat some more-yo!
That's the Korean way!
Kim chee, kim chee, kim chee, Kal bi, kim chee
(pickled cabbage; short ribs)
We say, "Chal mŏgŏssoyŏ," Eat some more-yo!
That's the Korean way!

7. We say, "Welcome to my home and share some
food."
That's the English way.
We say, "Welcome to my home and share some
food."
That's the English way.
Apple pie, apple pie, apple pie, hot dog,
apple pie.
We say, "Welcome to my home and share some
food."
That's the English way.

"Kau Kau Song, The Island Way" by Lois Gordon. Used by permission.

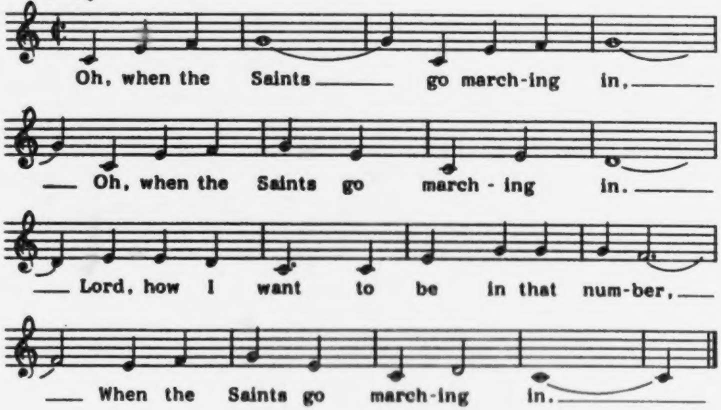
MAINSTREAMING ACTIVITIES

3., 4., and 5. **All Areas.** Play the pitches F and C on bells at appropriate times to reinforce the singers.

WHEN THE SAINTS GO MARCHING IN

Lively

Spiritual


Oh, when the Saints go march-ing in,
Oh, when the Saints go march - ing in.
Lord, how I want to be in that num-ber,
When the Saints go march-ing in.

I want to join the heavenly band
I want to join the heavenly band
I want to hear the trumpets blowing
When the Saints go marching in.

I want to wear a happy smile
I want to wear a happy smile
I want to sing and shout "hallelujah"
When the Saints go marching in.

I want to see those pearly gates
I want to see those pearly gates
I want to see those gates standing open
When the Saints go marching in.

After Learning to Sing "When the Saints Go Marching In" . . .

7. Sing the song again and accompany your singing with ukulele strums. Since chords are not shown in the music, you will need to play "by ear." Use the C, C^7, F, and G^7 chords.

Lesson 46

CONCEPTS

Form: Program Music, Absolute Music

STUDENT OBJECTIVES

Demonstrate recognition of program music by listening and matching recorded examples with given titles

Explain differences between program music and absolute music

ACTIVITIES

1. **LISTENING.** Explain to students that they will hear three recorded compositions. Two were intended by their composers to be descriptive music ("The Bee," "Little Windmills"); the third was not intended to be descriptive music. Play the compositions in the following order and tell students not to disclose their answers until you ask them to.

"Arietta" (1:30 minutes)
"Little Windmills" (1 minute)
"The Bee" (1 minute)

After listening, have students share their answers and explain why they believe a particular title corresponds. Repeat the recordings as needed to help them verify their answers. You may wish to point out that an "arietta" is a short "aria," or song.

2. **UNDERSTANDING PROGRAM MUSIC.** As noted in Lesson 43, program music is intended to portray or represent a scene, a story, a poem, etc. Encourage students to share their perceptions about how the composers represented in music "The Bee" (melody that produced a kind of continuous humming and fluttering) and "Little Windmills" (continuous movement of the melody).

Lesson 46

1. Following are the titles of three different recorded compositions you will hear.

"The Bee" by Schubert
"Little Windmills" by Couperin
"Arietta" by Leo

Two of the compositions are examples of descriptive, or representational music. The third is not intended to be descriptive music. See if you can match the titles given above with what you hear. Give your answers only when your teacher asks for them.

2. Two of the compositions you heard are called "program music." Explain what you believe these terms mean. Refer to Lesson 43 if necessary.

3. The composition called "Arietta" was not intended to describe anything. Music composed without intending to represent something else is called "absolute music."

3. **UNDERSTANDING ABSOLUTE MUSIC.** Help students understand that absolute music is music composed without any intent to suggest an event, a scene, or thing. Explain to students that music can't represent more than simple basic ideas or things. It can be representational in only obvious and rudimental ways. Most people might not even think of a bee in flight when hearing "The Bee" by Schubert unless they are presented the title before the performance. And conversely, each of us can imagine many things in association with a composition whose composer intended this music to be absolute—to represent nothing.

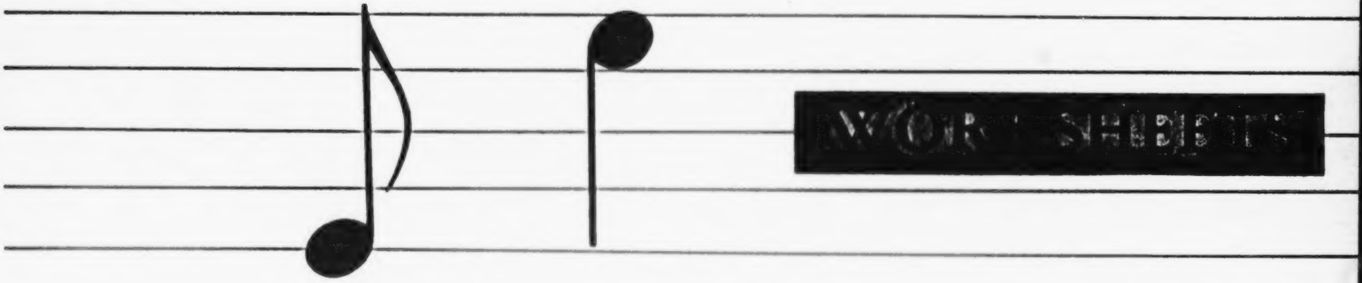
MATERIALS AND EQUIPMENT

Phonograph

Recordings of "The Bee," "Little Windmills," "Arietta," from MINIATURES IN MUSIC, No. 077 (64), Bowmar/Noble Publishers Inc., Side 1, Band 5, Side 2, Bands 3 and 4

MAINSTREAMING ACTIVITIES

1. **Developmental.** Use this activity for students with speech and language delay to facilitate the verbal expression of ideas. Encourage students to tell what they heard in the music. Do not hurry them.

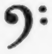


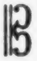
WORKSHEETS

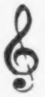
WORKSHEET NO. 1

Write the letters of the correct responses in the spaces provided. There is only one correct response for each question.

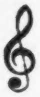
1. ______ Which of the following is a treble clef?

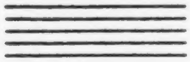
A. 

B. 

C. 

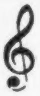
2. ______ Which of the following is a music staff?

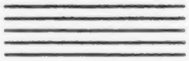
A. 

B. 

C. 4
4

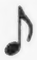
3. ______ Which of the following is a meter signature?

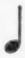
A. 

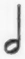
B. 

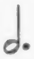
C. 4
4

4. ______ Which of the following is a half note?

A. 

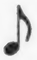
B. 

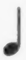
C. 

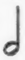
D. 

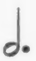
E.

5. ______ Which of the following is an eighth note?

A. 

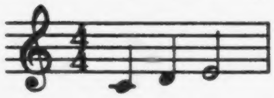
B. 

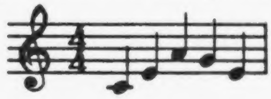
C. 

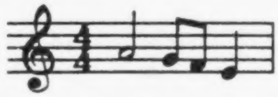
D. 

E.

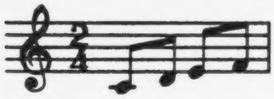
6. ______ Which of the following examples has too many beats in the measure?

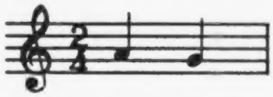
A. 

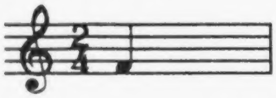
B. 

C. 

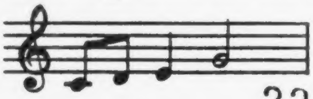
7. ______ Which of the following examples has too few beats in the measure?

A. 

B. 

C. 

8. ______ Which is the correct meter signature for the following example?

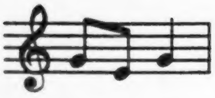


A. 2
4

B. 3
4

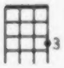
C. 4
4

9. ______ Which is the correct meter signature for the following example?



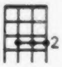
A. $\genfrac{}{}{0pt}{}{2}{4}$ B. $\genfrac{}{}{0pt}{}{3}{4}$ C. $\genfrac{}{}{0pt}{}{4}{4}$

10. ______ The ukulele fingering given is for which chord?



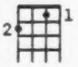
A. C chord B. F chord C. C^7 chord

11. ______ The ukulele fingering given is for which chord?



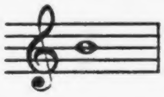
A. A minor chord B. C minor chord C. F chord

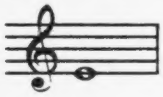
12. ______ The ukulele fingering given is for which chord?

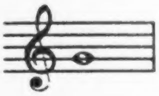


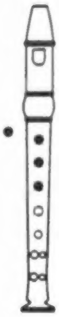
A. C minor chord B. C^7 chord C. F chord

13. ______ The recorder fingering given is for which pitch?

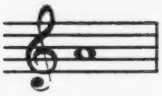
A. 

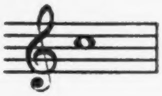
B. 

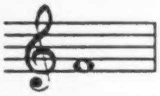
C. 

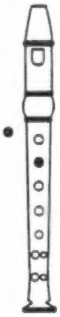


14. ______ The recorder fingering given is for which pitch?

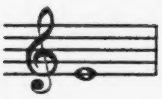
A. 

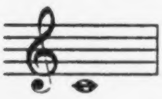
B. 

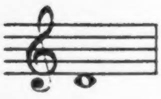
C. 

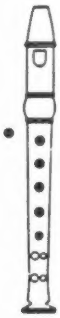


15. ______ The recorder fingering given is for which pitch?

A. 

B. 

C. 



WORKSHEET NO. 2

Write the names of the instruments and the families to which they belong in the spaces beneath each picture. The instruments are listed by families so you may refer to them as you fill in the blanks. Be certain to look at the sizes of all the string instruments before naming them.

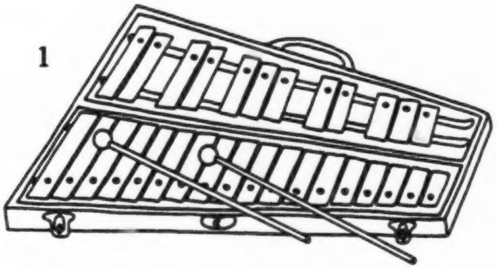
Bass Viol
Cello
Harp
Viola
Violin

French Horn
Trombone
Trumpet
Tuba

Bass Clarinet
Bassoon
Clarinet
Contra Bassoon
English Horn
Flute
Oboe
Piccolo
Saxophone

Bass Drum
Castanets
Celesta
Cymbals
Gong
Maracas
Orchestra Bells
Snare Drum
Tambourine
Timpani
Triangle
Wood Block

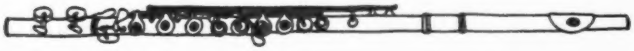
1



Name ____________________

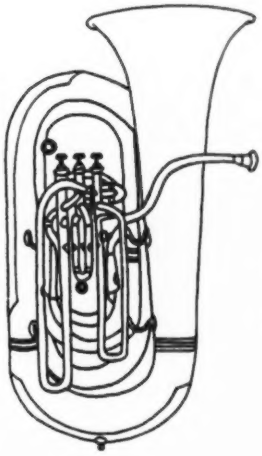
Family ____________________

2



Name ____________________

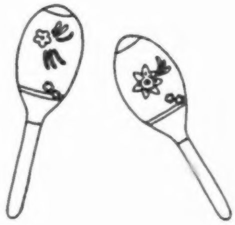
Family ____________________



3

Name ____________________

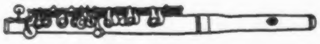
Family ____________________



4

Name ____________________

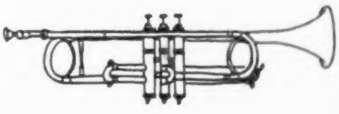
Family ____________________



5

Name ____________________

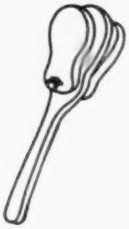
Family ____________________



6

Name ____________________

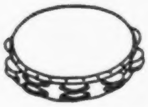
Family ____________________



7

Name ____________________

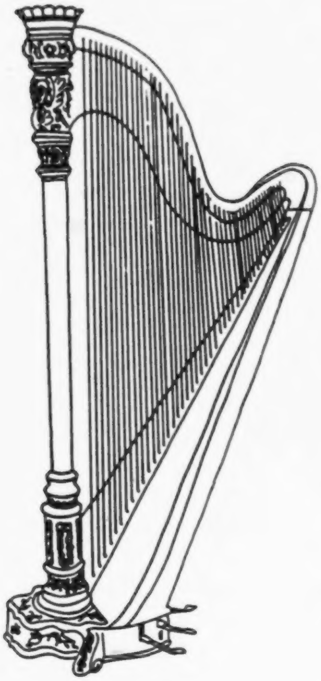
Family ____________________



8

Name ____________________

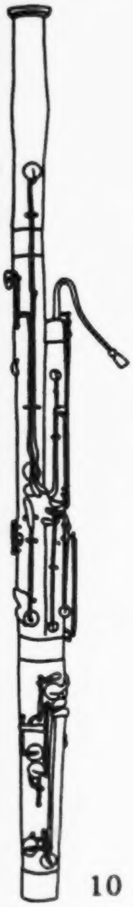
Family ____________________



9

Name ____________________

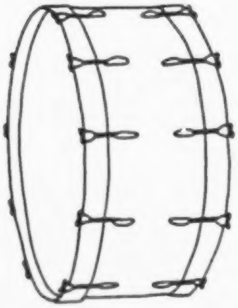
Family ____________________



10

Name ____________________

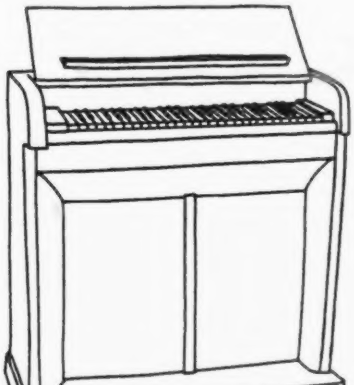
Family ____________________



11

Name ____________________

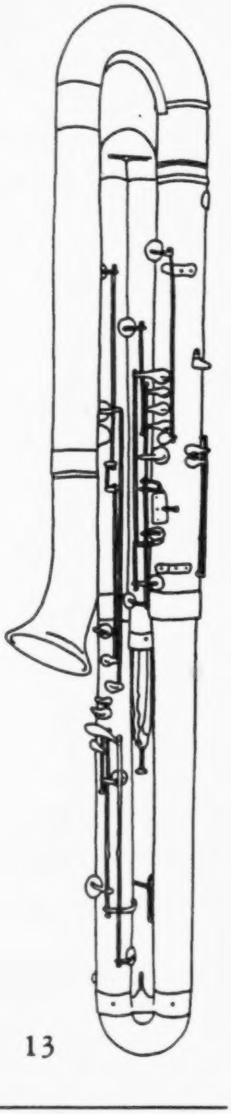
Family ____________________



12

Name ____________________

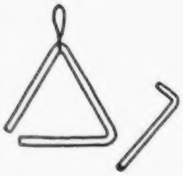
Family ____________________



13

Name ____________________

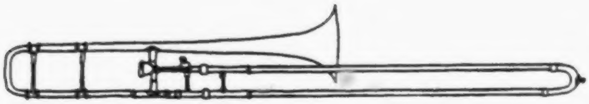
Family ____________________



14

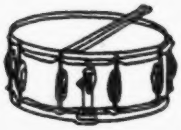
Name ______________________________

Family ______________________________



15 Name ______________________________

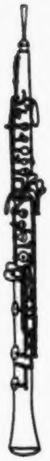
Family ______________________________



16

Name ______________________________

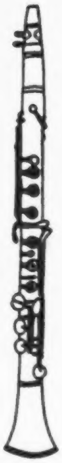
Family ______________________________



17

Name ______________________________

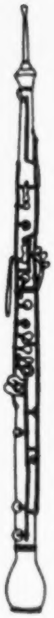
Family ______________________________



18

Name ______________________________

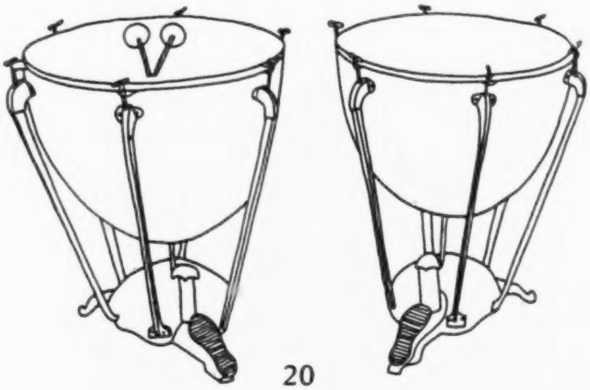
Family ______________________________



19

Name ______________________________

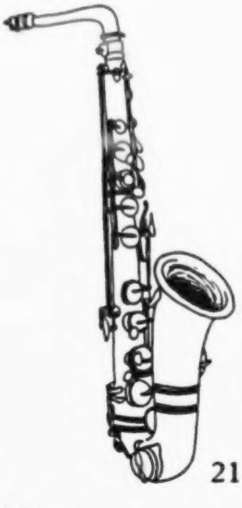
Family ______________________________



20

Name ______________________________

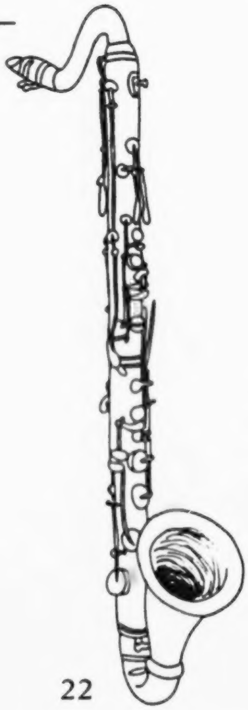
Family ______________________________



21

Name ______________________________

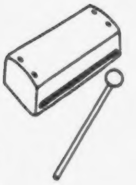
Family ______________________________



22

Name ______________________________

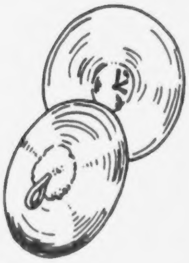
Family ______________________________



23

Name ______________________

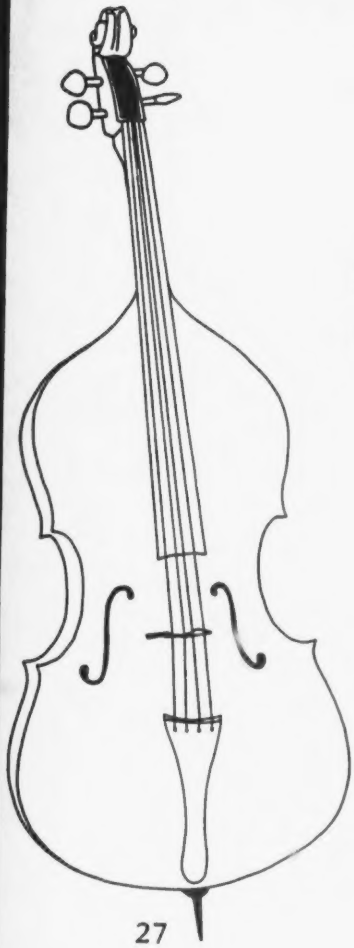
Family ______________________



24

Name ______________________

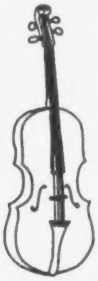
Family ______________________



27

Name ______________________

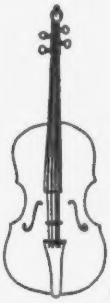
Family ______________________



25

Name ______________________

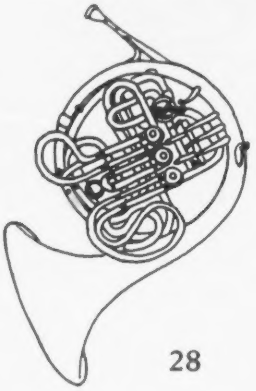
Family ______________________



26

Name ______________________

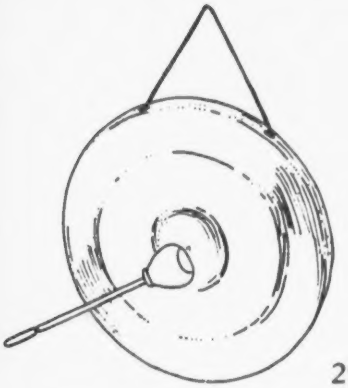
Family ______________________



28

Name ______________________

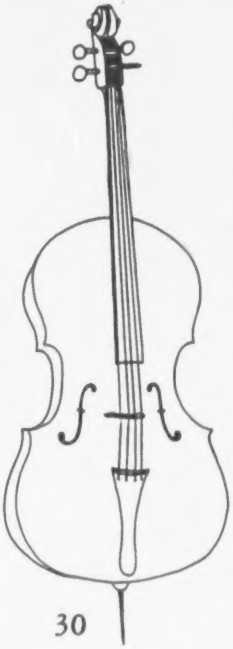
Family ______________________



29

Name ______________________

Family ______________________



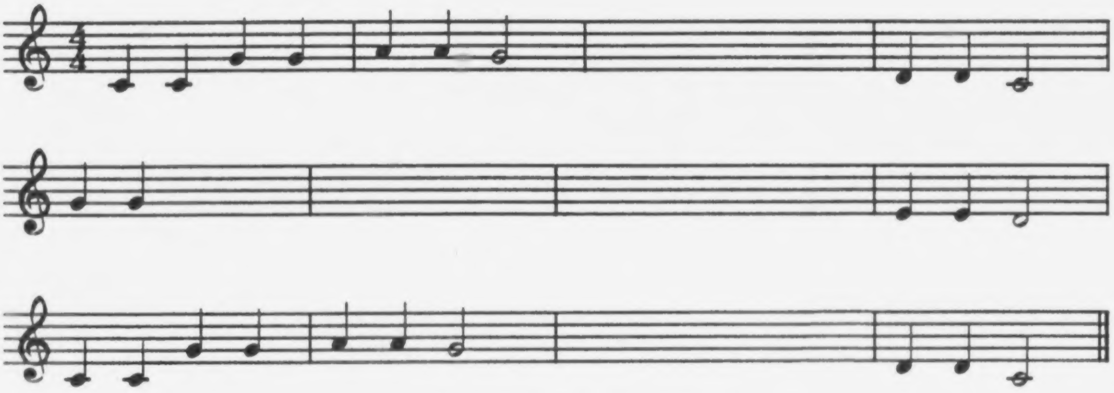
30

Name ______________________

Family ______________________

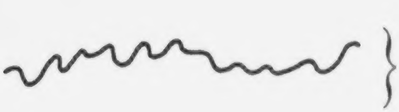
WORKSHEET NO. 3

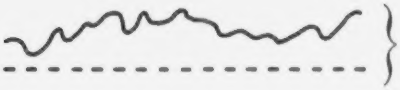
On the staff below is one of the mystery tunes you played on open strings of the ukulele. Use a recorder to help you find the pitches needed to complete the notation for the song. Be certain to include notes which total four beats for each measure.

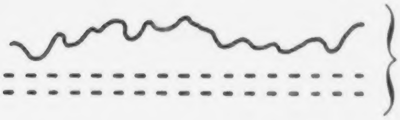


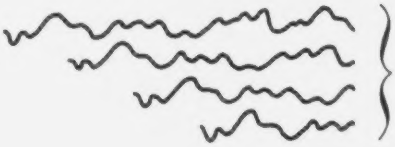
WORKSHEET NO. 4

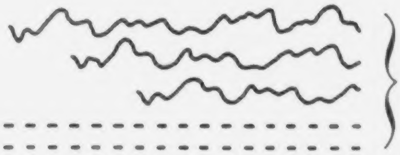
Look at the diagrams that follow and decide how they are different. For each of the items, select the diagram that corresponds with the performance described. Write the letters of the corresponding diagram in the space provided.

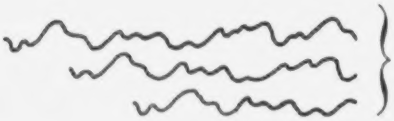
A.

monophony

B.

homophony

C.

homophony

D.

polyphony

E.

polyphony

F.

polyphony

1. ______ Singing "Toembai" as a three-part round with resonator bell and ukulele accompaniment.
2. ______ Singing "The Ghost of John" in unison with autoharp accompaniment.
3. ______ Using four different kinds of hand sounds to perform the melodic rhythm of "The Ghost of John" as a round.
4. ______ Singing "Toembai" in unison without accompaniment.
5. ______ Singing "Toembai" as a three-part round with autoharp and ukulele accompaniment.
6. ______ Singing "The Ghost of John" in unison with two different "spooky" sounds in the background.
7. ______ Singing "Toembai" as a three-part round without accompaniment.
8. ______ Singing "The Ghost of John" in unison with clacking bone sounds in the background.
9. ______ Singing "The Ghost of John" in unison.
10. ______ Singing "The Ghost of John" in four groups as a round.

WORKSHEET NO. 5

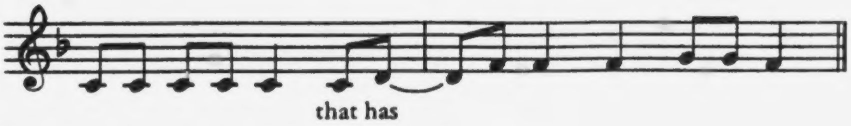
Each of the rhythms you will hear is accompanied by a beat. This beat is the basic pulse of the measure. Listen to the rhythms and decide if each is simple or compound meter. After you hear the example, circle the word that describes the meter. Your teacher will play the examples a second and third time if you need to hear them again.

1. simple compound
2. simple compound
3. simple compound
4. simple compound
5. simple compound
6. simple compound
7. simple compound
8. simple compound
9. simple compound
10. simple compound

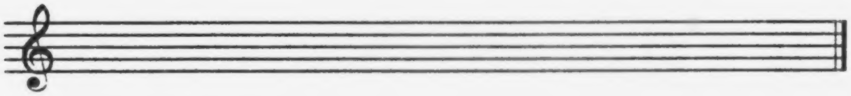
WORKSHEET NO. 6

There are many syncopated patterns in the music of "You Gotta Feel Aloha." Find the measure that includes the word rhythms listed, and copy the notation for just that measure. Following is an example:

that has

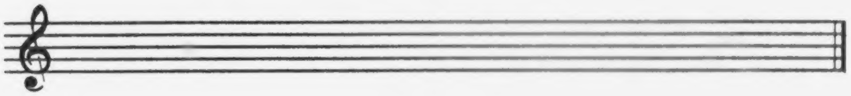


1. hel-lo



2. how are

3. miss you



4. of all

5. good in

6. feel-in

7. with all

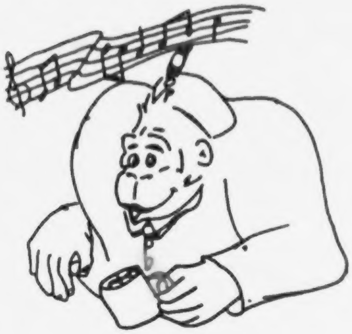
8. my love

WORKSHEET NO. 7

Look at the pictures as you listen to the recording of "Pop Goes the Weasel." Decide on the order you believe the different events in the music occur by writing the letters of the pictures in the spaces.

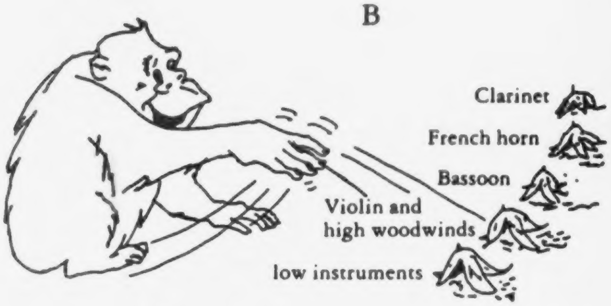
Theme
1. ______ Variation 1
2. ______ Variation 2
3. ______ Variation 3
4. ______ Variation 4
5. ______ Variation 5

A



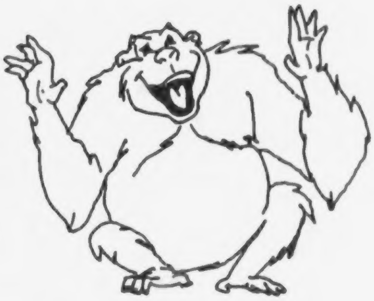
Music Box

B


Clarinet
French horn
Bassoon
Violin and high woodwinds
low instruments

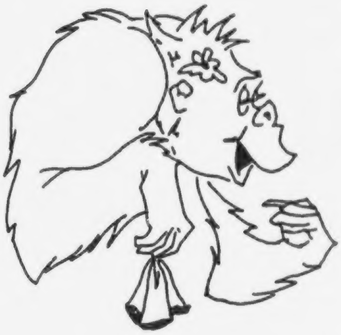
Fugue

C



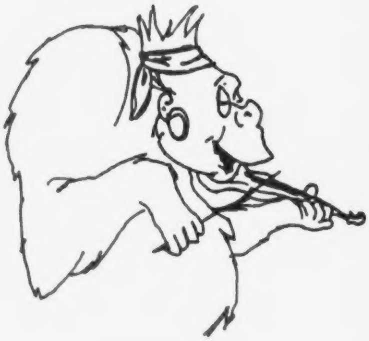
Jazz

D



Minuet

E



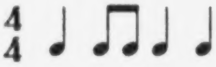
Adagio

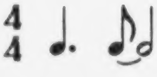
Drawings by Annette Yonamine

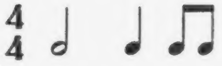
WORKSHEET NO. 8

Read each item carefully, then circle the best answer.

1. This is an example of syncopation.

A. 

B. 

C. 

2. Each section of "Syncopation" has the following chord progression.

A. C F Am G^7　　B. C G^7 Am F　　C. C Am F G^7

3. All three sections of "Syncopation" have the same rhythm patterns.

A. Yes　　B. No

4. The melodies of the three sections of "Syncopation" sound:

A. Different　　B. Same　　C. Almost the same

5. The word that describes sections of a piece that sound different is:

A. Repetition　　B. Recurrence　　C. Contrast

6. This is the form of the music of "Syncopation"as it is printed.

A.	B.	C.
Introduction	Introduction	Introduction
A	A	A
B	B	A
A	C	A
Coda	Coda	Coda

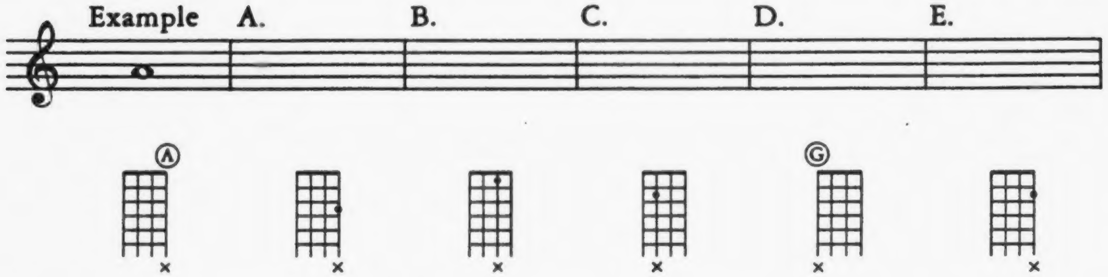
7. For melodies to be sung together as partner songs, they must have . . .

A. Same chord progression
Any number of measures

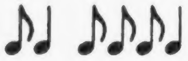
B. Same number of measures
Any chord progression

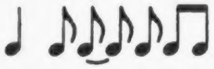
C. Same number of measures
Same chord progression

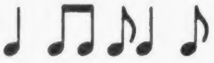
8. Draw on the staff the pitches that will sound when picking the notes shown (see the example).



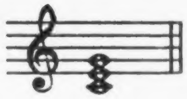
9. This pattern was strummed by ukuleles as an accompaniment to the sections of "Syncopation."

A.


B.


C.


10. This set of resonator bells will produce the pitches notated.



A. E G B

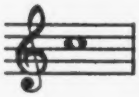
B. C G A

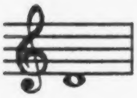
C. C E G

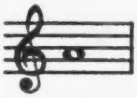
WORKSHEET NO. 9

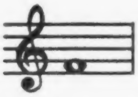
Match the fingerings with the pitches and chords by writing the corresponding letters in the spaces.

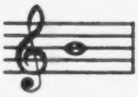
Recorder fingerings for pitches are given below:

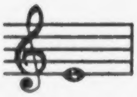
1. ______ 

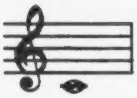
2. ______ 

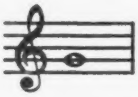
3. ______ 

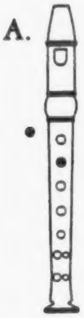
4. ______ 

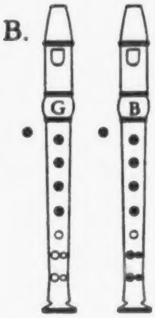
5. ______ 

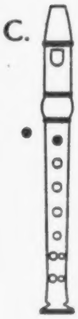
6. ______ 

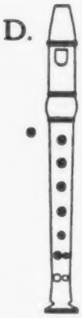
7. ______ 

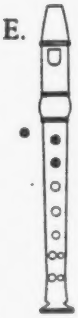
8. ______ 

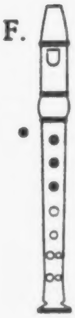
A. 

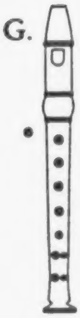
B. 

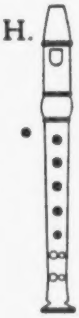
C. 

D. 

E. 

F. 

G. 

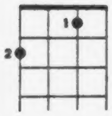
H. 

Pitch Names: C^1 F B D A G C E

Ukulele chord names are given for each number

9. ______ Em
10. ______ Dm
11. ______ C
12. ______ F
13. ______ Gm
14. ______ Am
15. ______ C^7
16. ______ Cm
17. ______ G^7
18. ______ $B^\flat$
19. ______ A^7

A.



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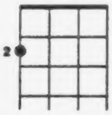

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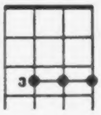

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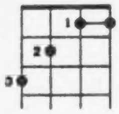

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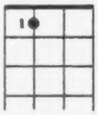

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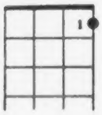

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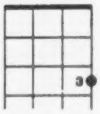

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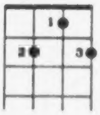

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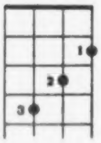

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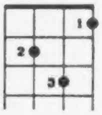

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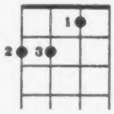
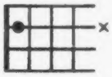


Ukulele fingerings for picking notes are given below:

20. ______ C
21. ______ D
22. ______ E
23. ______ F
24. ______ G
25. ______ A
26. ______ B
27. ______ C^1

A.



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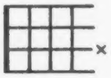

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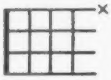

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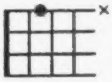

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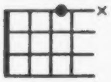

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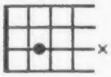

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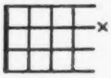

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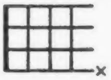
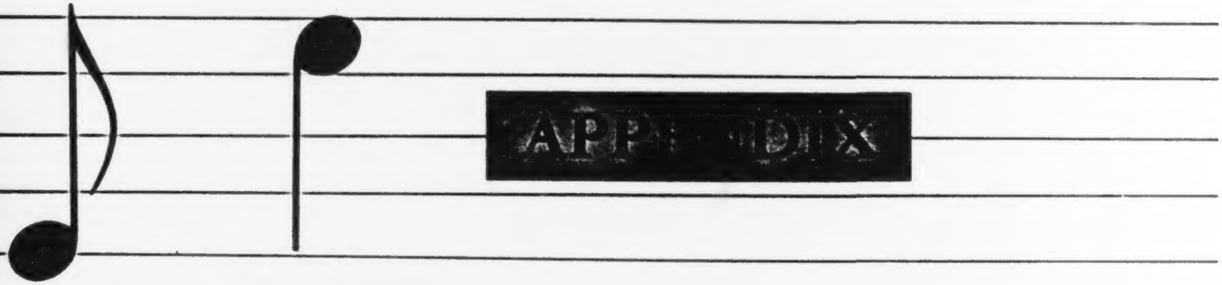




APPENDIX

GENERAL SUGGESTIONS FOR HELPING THE EXCEPTIONAL STUDENT

Each student is unique! The special help needed by a student with a visual disability will probably differ from that needed by a student with a motor disability. On the other hand, not all students with visual disabilities will require the same modification. Many students across disability categories, as well as non-handicapped students, will benefit from several instructional guidelines. The following suggestions provide generalized guides, while the text of most lessons contains specific suggestions as they apply to special learning needs.

Classroom as Optimum Learning Context

Special care should be given to planning class procedures that ensure maximum success for students with special learning needs. The goal is to plan errorless learning and non-threatening strategies that help to develop student independence with minimal adaptation of activities. Special techniques may include the following.

1. Create opportunities for each special needs student to actively participate in all music activities.
2. Seek active participation rather than intense focus on performance quality.
3. Plan class procedures that ensure minimum distractions. Establish rules for looking, listening, and no talking times. Quietly and positively—yet firmly—require individual compliance when rules are in order. Give approval for attentiveness and other desirable classroom behavior.
4. Honestly praise individual student accomplishment of each step in any task.
5. Seat musically shy students next to musically secure and socially supportive students. When appropriate, use a "buddy" or peer helping system to encourage participation by musically shy students.
6. Develop student expectations for immediate and consistent responses to verbal or sign cues such as "start," "stop," "louder," "softer," and so on.
7. Make sure that as many activities as possible are broken down into their component parts and then sequenced from simplist to hardest.
8. As often as possible have students experiment and practice in small groups.
9. In the early stages of an activity, offer the least amount of special assistance to encourage independence; levels of assistance from "least to most" often follow the progression of verbal cue, auditory and/or visual cue, tactile cue, partial physical assistance, and full physical assistance.
10. Develop simple, fun, short activities a parent could do with their child at home to reinforce classroom learning.

Communicating Information and Instructions

Special techniques that can benefit low or non-verbal students and students with visual impairment or visual-perception weakness may include the following:

1. Read aloud student directions; ask students to repeat directions;
2. Provide enlarged or Brailled reproductions of examples from the student text when appropriate;
3. Prepare charts with enlarged song scores; color highlight parts of songs to aid visual perception;
4. Use tactile aids such as those made from sandpaper, felt, or other material cut and glued to cards or poster boards;
5. Utilize peer tutors, sound cues, and environmental cues;
6. Periodically review definitions of musical terms presented in earlier lessons;
7. Model activities in which students are expected to participate.

347

348

Special techniques that can benefit students with hearing impairment or auditory-perceptual weakness may include the following:

1. Seat students close to the sound source and within visual range of class proceedings;
2. Enunciate clearly, but do not overenunciate or raise your voice;
3. Give visual cues through signs, facial expressions, movements, light flicking, concrete examples, posters, etc.;
4. Gradually eliminate special visual cues to encourage students to use the residual hearing they may have;
5. Provide tactile cues through vibration and touch;
6. Use movement to reinforce musical concepts;
7. Utilize peer tutors;
8. Carefully check students wearing hearing aids to determine the optimum loudness level needed for music activities; explain the possibility of sound distortion in certain pitch ranges.

Overcoming Physical Difficulties of Performance

Coping with the physical limitations of special needs students will require individual attention and assessment. The following may be pertinent to planning successful activities.

1. Observe the body and limb positions of students; reposition them when necessary to achieve maximum motor functioning.
2. Pair students to allow one student to strum the ukulele as another student holds the instrument, one student to strum the autoharp as another student depresses the chord bars, one student to strike the cymbal or triangle as it is held by another student.
3. Some students may not be able to participate successfully in activities that require two or more simultaneous actions such as tapping while singing. Allow students with physical limitations to choose a mode of participation (sing, play recorder, conduct, evaluate, etc.) when options are available.
4. Place instruments on stationary stands or other supportive devices that will be easily accessible to students.
5. Modify some instruments to meet individual needs. Experiment with the addition of strap-supports or built-up handles to aid in holding instruments. Velcro straps, cuffs, gloves, rubber tubing, bicycle handlebar grips, heavy carpet tape, putty, towelling, rubber bands, and other materials may be useful in meeting the individual needs of students and helping them to exercise a higher degree of independence.

PRONUNCIATION GUIDES

Students should strive to pronounce the texts of the ethnic songs in this book accurately and expressively. Following are general pronunciation guidelines for Pacific and Asian songs, with detailed instructions for Japanese and Hawaiian words. In addition to the guides, you may listen to the cassette recordings of the songs (see page xii for ordering information) or consult with individuals who speak the languages fluently.

General Guidelines

Vowels

a = ah as in father
e = a as in day
eh = eh as in met
i = ee as in meet
ow = ow as in how
u = oo as in too
uh = uh as in butter
o = oh as in tone

Consonants

Consonants are pronounced as they are in English with exceptions.

Filipino: ng is pronounced as nung (short u)

Chinese and Korean: t and d, k and g, p and b sound more similar than they do in English

Sāmoan: g is sounded as ng, therefore luga is pronounced "lunga"

Japanese

Vowels

a = ah as in father
e = eh as in met
i = ee as in meet
o = o as in row
u = oo as in too

Consonants

m and n are sounded as nasals and sounded for the length of one full syllable

f is sounded as a blend of the English f and h

g is sounded as a soft ng

Each vowel is sounded for the length of one syllable.

Hawaiian

Unstressed Vowels

a = a as in above
e = eh as in met
i = e as in me
o = o as in hole
u = oo as in spoon

Stressed Vowels

a,ā = a as in car
e = eh as in met
ē = a as in day
i,ī = ee as in meet
o,ō = o as in hole
u,ū = oo as in too

Consonants

p and k are similar to English pronunciation but with less breath

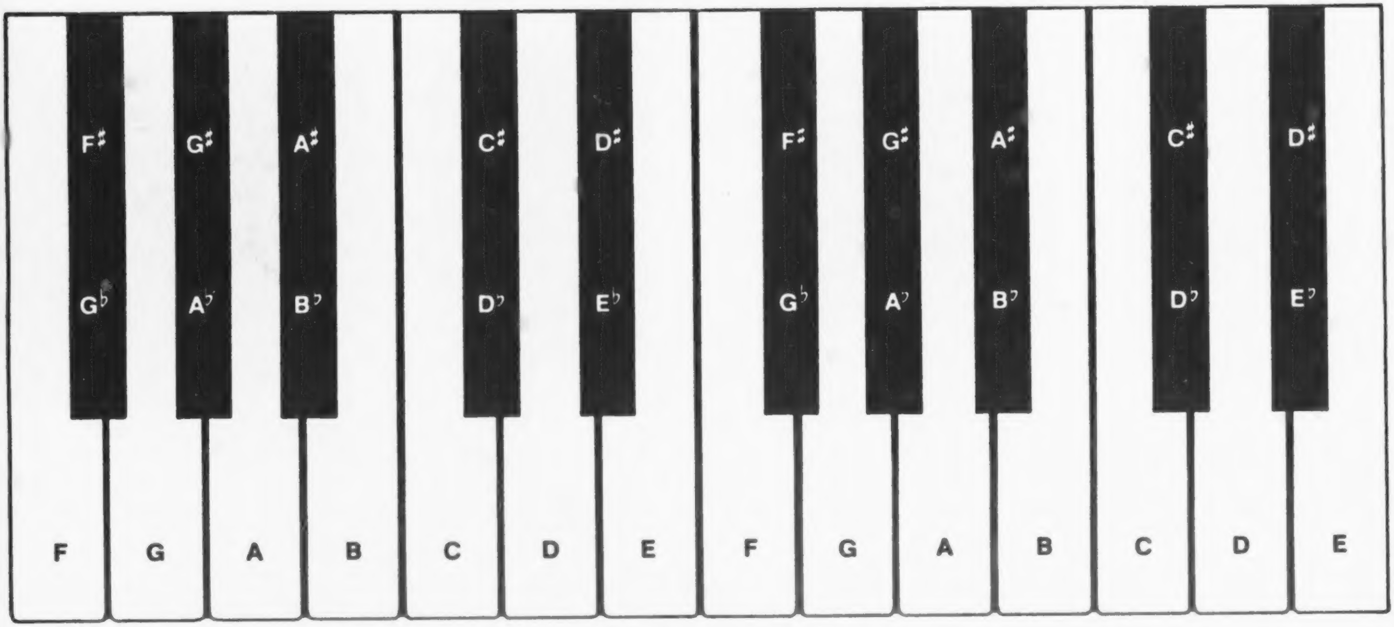
h, l, m, and n are similar to English pronunciation

w is pronounced as v after i and e, as w after u and o, as v or w before and after a.

the okina (ʻ) indicates a glottal stop, a break in the pronunciation similar to the sound between the oh's in oh-oh

Vowels marked with macrons (ā, ē, ī, ō, ū) are sounded somewhat longer than unstressed vowels.

PIANO KEYBOARD


F♯
G♭
G♯
A♭
A♯
B♭
C♯
D♭
D♯
E♭
F♯
G♭
G♯
A♭
A♯
B♭
C♯
D♭
D♯
E♭
F
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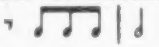
E

DEFINITIONS OF THE SEVEN BASIC MUSICAL CONCEPTS

RHYTHM refers to the way time is articulated by any series of events. Whether the seasons, the heartbeat, or the to-and-fro motion of automobile windshield wipers, the division of time into periodic or a-periodic units is very much a part of our lives. In music, rhythms occur as long and short units of articulation—from the level of the movements of a symphony to the shortest sounds of the snare drum, rhythm is one of the fundamental aspects of organized sound. Usually the musician means a particular series of sounds in succession when he refers to rhythm, for example the rhythm of Beethoven's FIFTH SYMPHONY, perhaps meaning the  motif of the opening movement.

MELODY is a more complex phenomenon than rhythm because it consists of rhythmic patterning as well as pitch. The word refers to the organization of pitches in succession when those pitches form a pattern that has a sense of line, a contour of discernible shape. Thus melody consists of some manner of pitch differentiation, while rhythm does not. Although music cannot exist without some rhythmic life, some music does not incorporate melody, even when great varieties of pitch are present. In such cases the music is a-melodic.

HARMONY is in a sense the opposite of melody in that it denotes pitches not in succession but in simultaneity. Any combination of sounds that creates an effect of a single unit, a chord, is properly regarded as harmonic. For this reason even some purely melodic figurations create an unmistakable harmonic effect because they outline a simple pattern that can be heard as a single unit. For example, the Alberti bass of eighteenth century music usually forms a harmony. Although any combination of sounds can make harmony, the history of music has favored certain kinds of combinations, particularly harmonies consisting of superimposed like-intervals such as tertial (stacked thirds), quartal (fourths), secundal (seconds), etc. Some music contains harmony that is a product of serial organization or purely linear motion.

TEXTURE is a compound musical property in that it refers to the combinations of sound relationships such as melodies, harmonies, and rhythms. Perhaps we can best define it as the property having to do with the way sounds are deployed both in time (rhythm) and in space (harmony). Thus texture is the warp and the woof of the musical fabric, its "thickness" as well as its overall pattern. Generally speaking, the textures of Mozart are thin by comparison with those of Wagner, while the textures of fourteenth century music are thin in comparison with those of Mozart.

In addition to this aspect of thick and thin, dense and sparse, texture refers also to the relationships formed by the various parts which make up music. There are four basic (and perhaps too general) types. They are:

1. **Monophony,** in which only one real part is present, even if this one part is doubled in various octaves;
2. **Homophony,** which consists of at least two distinct parts, but with only one acting as melodic foreground;
3. **Heterophony,** consisting of several parts which basically are the same, but each containing slight deviations from the one single pattern; and
4. **Polyphony,** in which two or more distinct parts are individual patterns of some interest, each forming a contour and rhythm that creates an equality or near equality that is less simple than the foreground-background defined by the term "homophony."

TONE could in fact be called sound, for it refers to the quality or character of sound itself. The four attributes (which any tone or sound possesses) are duration, pitch, timbre, and loudness. Traditionally, tone was used in a limited way that excluded practically any sound except those of singing voices and orchestral instruments. Today it is widely accepted that any sound, or tone, is quite amenable to musical use.

TONALITY is the phenomenon of pitch-focus that occurs in lesser and greater degrees in practically all music composed prior to the atonal experiments of Schöenberg in the first decade of this century. Any music in which a single pitch-class acts as a point of reference for all other sounds, whether Gregorian chant or Webern's PIANO VARIATIONS, Second Movement, possesses the attribute of tonality. Much tonal music of the past two hundred years is organized within a limited pitch basis, the major or minor scale system. In this music there are harmonic as well as melodic causes of tonality.

FORM could of course refer to any kind of pattern of organization in music, but it usually is meant to indicate the largest parts of a work, its gross sections. Thus a work in which three large parts are discernible and in which a pattern of statement-contrast-return is produced might be called a return form or ternary form. There are many form types of music history, but these can all be viewed as slightly varied manifestations of some basic ordering of all or one of the simple musical processes of repetition, variation, and contrast. Form is a result of the interaction of musical properties (melody, rhythm, texture, tone, harmony, tonality) which articulates the overall shape of the total piece.

GLOSSARY

ABSOLUTE MUSIC Music composed without reference to non-musical ideas. Opposite of Program Music.

A CAPELLA Choral music performed without instrumental accompaniment.

ACCENT A musical stress that makes one tone more important than others around it. A dynamic accent is frequently indicated by the sign >.

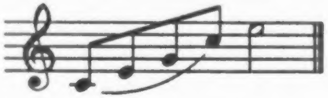
ACCOMPANIMENT Any sounds meant to enhance the main melody of a composition, providing a background.

ANACRUSIS A beginning note of a phrase that comes metrically before the bar line.

ANTIPHONY A texture in which one body of sound is pitted against another body of sound. (Literally, "sounds against one another.")

ARIA A song for a solo singer within an opera, an oratorio or cantata.

ARPEGGIO The successive sounding of the notes of a chord. An arpeggio of a C major chord may be



ATONALITY Music in which there is no sense of a tonic, or tonal center. Almost all music is tonal. Atonal music was not composed until the twentieth century.

AUTOHARP A string instrument of the zither family whose chords are produced by strumming the strings while pushing a damper. Usually an accompaniment instrument.

BAR LINE Vertical line through the staff that marks off a measure.

BEAT A unit of time, either real or imagined, that controls musical flow.

BINARY Any form that contains only two large contrasting sections (A, B).

BLUE NOTE The flatted third and seventh scale tones that are used in much of the jazz, ragtime, blues, and boogie music.

CADENCE A point of distinct arrival or rest within the onward flow of a musical passage.

CANON A polyphonic composition consisting of two or more voices imitating what has already been sounded in one voice.

CHANT A general term for liturgical music similar to Gregorian plainsong. Also a type of native singing which uses repetitive rhythm and only a few pitches.

CHORD Any collection of several pitches sounded together.

CHORD PROGRESSION Any succession of chords.

CHROMATIC SCALE A scale using all twelve pitches within the octave.

CHROMATIC TONES Pitches from outside a piece's basic key.

CODA An ending portion of a composition; that part which clearly serves to create a sense of finality.

COMPOSITE METER Meter in which basic pulses are of unequal durations, such as $\frac{5}{8}$, $\frac{5}{4}$, or $\frac{7}{8}$ ($\frac{2}{8}+\frac{2}{8}+\frac{3}{8}$). Usually identified by combinations of duple and triple meters.

COMPOSITION A piece of music. The work of a composer.

COMPOUND METER Meter with a basic pulse normally divided into threes, such as $\frac{6}{8}$, $\frac{9}{4}$, and $\frac{12}{8}$. Opposite of Simple Meter.

CONJUNCT Melodic patterns in which pitch movement is stepwise or mostly stepwise; the opposite of disjunct.

CONTOUR (MELODY) The overall shape or direction of a melody.

CONTRAST A change from one quality to another, from one musical idea to another, such as "contrasting melodies" or "contrasting textures."

COUNTERMELODY Any melody that is played against a main melody to form a complementary accompaniment.

CRESCENDO To get louder by degrees.

D. C. AL FINE A symbol on the musical score that means to return to the beginning and repeat the music to the point where the term *fine* is written.

DECRESCENDO Lessening of loudness. To get softer by degrees.

DESCANT An independent melody composed to accompany another melody.

DIATONIC TONES Pitches that correspond to the notes of a major or minor scale.

DISJUNCT Melodic movement in which pitches move by intervals larger than steps and half-steps; the opposite of conjunct.

DISSONANCE A subjective expression used to describe the active, unstable effect of certain sounds or intervals. Usually a tension-building sound.

DIVISION OF THE BEAT Subdividing the beat into smaller durations, the total of which equals a beat.

DOWNBEAT See Thesis.

DRONE See Pedal Point.

D. S. AL FINE A symbol on the musical score that means to return to the sign (𝄋) and repeat the music to the point where the term *fine* is written.

DUET A piece for two equally prominent performers.

DURATION The length of time consumed by any event, whether a quarter note or an entire composition.

DYNAMICS The property of loudness or softness of musical sound.

ECHO To imitate, usually at a softer dynamic level, an instant later. See Imitation.

ENSEMBLE Any collection of instruments.

ENVIRONMENTAL SOUNDS The natural sounds that surround people, as from autos, animals, jets, fans, birds, other people, etc.

FERMATA A sign (𝄐) that indicates the prolongation of sound beyond its normal duration.

FOLK SONG Any song whose origins cannot be attributed to a single composer.

FORM Usually refers to the total shape, all sections, of a complete composition.

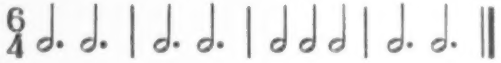
FORTISSIMO Very loud; louder than forte (*f*). Fortissimo is notated in music as *ff*.

FUGUE A composition of imitative texture. A fugue begins with its subject (or theme) and continues through successive developments of the subject, all of which are imitative.

HARMONIZE The act of creating harmony.

HARMONY The aspect of music that results from tones sounding together, i.e., simultaneously.

HEMIOLA Literally, 3 against 2. It most often refers to any rhythm that shifts from a feeling of 2 to 3 or from a feeling of 3 to 2. The following contains a hemiola at measure 3.



HOMOPHONY A texture in which several parts sound at the same time, yet only one part is the principal or leading part.

IMITATION The act of one part repeating what another part has just sounded.

IMPROVISE To create music spontaneously without fully notated instructions.

INSTRUMENTATION Whatever the performance forces are—all of the instruments that are required to perform a work.

INTENSITY Strength or loudness of sound.

INTERLUDE A passage that connects the main sections of a composition.

INTERVAL (STEPS, SKIPS) The distance from one pitch to another pitch.

INTRODUCTION An extension in musical form, a section which begins a work and consists often of fragments of musical material that are stated later.

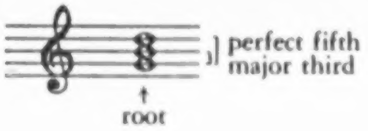
KEY The tonic and scale of a passage or whole composition. A work in the key of C minor is based on the tonic C and uses the notes of the minor scale.

KEY SIGNATURE Notation at the beginning of the staff that shows which pitch classes, if any, are to be sharped (♯) or flatted (♭).

LEGATO A smooth sounding of successive tones; the opposite of *staccato.*

LOUDNESS The strength or intensity of sound in music.

MAJOR CHORD A three-note chord (triad) consisting of a root, a major third, and a perfect fifth, as follows:



MAJOR SCALE A scale based on a pattern with whole-steps between the first and second, second and third, fourth and fifth, fifth and sixth, sixth and seventh degrees of the scale; half-steps between the third and fourth, and seventh and eighth scale degrees.

MAJOR THIRD A measurement of melodic or harmonic interval containing four half-steps.

MEASURE A temporal measurement of meter marked off by bar lines.

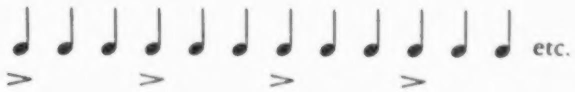
MEDLEY A collection of separate short compositions played successively without pauses between.

MELODIC RHYTHM Tempo, meter, and durations of pitches used in a melody line; a melody's rhythm abstracted from its pitches.

MELODIC SEQUENCE A theme, phrase, or figure repeated immediately at a higher or lower pitch level than the orignal statement.

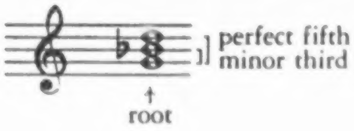
MELODY Any pattern of successive pitches that projects a sense of contour.

METER The measuring or grouping of accented and unaccented beats. The meter of $\frac{3}{4}$, for instance, consists of pulses in the following grouping:



METRONOME A mechanical device used to sound regular beats at adjustable speeds indicating the exact tempo of music. Invented c. 1812 by Johannes Maelzel.

MINOR CHORD A three-note chord (triad) consisting of a root, a minor third and a perfect fifth, as follows:



MINOR THIRD A measurement of melodic or harmonic interval containing three half-steps.

MODULATION A process wherein one key shifts to another key, such as C major changing to E minor.

MONOPHONY A musical texture consisting of only one actual part, although it may be performed by two or more voices or instruments.

NOTATION All of the symbols and signs which make up the writing of music.

OCTAVE A pitch between two notes having the vibrating ratio of 2:1. The octave above the pitch of a given string is produced by dividing the string in half and maintaining the same tightness.

OPERA Drama set to music that includes acting, costumes, staging, singing, and usually an instrumental ensemble.

ORCHESTRATION The way a musical composition is set down for instrumental performance; the way instruments are used to make a composition come to life.

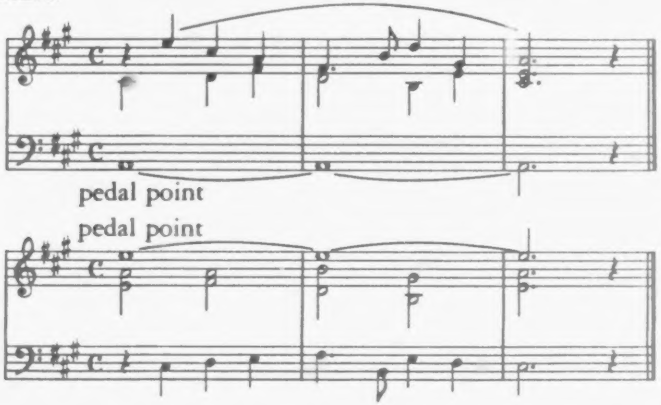
OSTINATO Any pattern—rhythm, chord change, or melody—that is repeated several times to form the accompaniment for another musical pattern.

OVERTURE Introductory piece for instruments that precedes an opera or another dramatic and/or musical production.

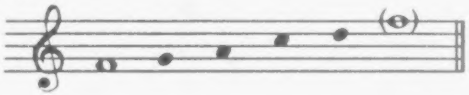
PARTNER SONGS Songs that can be sung together because they have corresponding meter, key, and chord progression.

PART SINGING Group singing using a melody part with one or more harmony parts.

PEDAL POINT (DRONE) A single pitch that is sustained while changing parts sound above or below. The example below shows two pedal points, one above and one below the changing texture.



PENTATONIC Any scale that contains only five pitches. For example:



PERCUSSION INSTRUMENTS The generic term for musical instruments that are struck, scraped, or shaken. They are grouped as definite-pitched (timpani, bells, etc.) and indefinite-pitched (bass drum, cymbals, etc.).

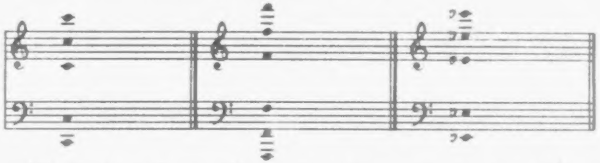
PHRASE A complete musical statement, usually about four measures long.

PHRASING The way a phrase is performed to make all tones combine into a unified statement rather than just a collection of successive tones.

PIANISSIMO Very soft; very quiet; quieter than piano (*p*). Pianissimo is notated in music as *pp*.

PITCH The high-low aspect of any sound. The pitch of a flute is higher than the pitch of a tuba.

PITCH CLASS The total range of pitches in music is divided into octaves. Every octave contains the same set of twelve pitch classes. Each pitch class is named by one of the first seven letters of the alphabet, A, B, C, D, E, F, or G. The additional five pitch classes are designated by sharp (♯) or flat (♭) alterations of these seven letters, like C♯ or A♭.



Pitch class C; Pitch class F; Pitch class E♭.

PIZZICATO To pluck a string instrument as regularly done with harps, guitars, etc.

POLYPHONY A texture in which more than one part can be regarded as melodically interesting. Opposite is homophony, in which one part is principal and all other parts form an accompaniment.

PRELUDE A term given any composition used as a separate introduction to another or to a group of compositions. Also the name of an independent composition of no prescribed form.

PROGRAM MUSIC Music in which the composer is inspired by and communicates an association with a scene, story, poem, or extra-musical idea.

PULSE The steady (usually) beat that most music projects by its rhythms. The conductor's beat most often outlines the pulse, and we usually tap the pulse when listening to rhythmic music. Same as beat.

RANGE The extent of pitch, from highest to lowest.

RECURRENCE The return, after some kind of contrast, of an earlier musical pattern.

REPETITION The repetition of a theme, melody, section (etc.) immediately after it is heard.

REST Silence that is precisely prescribed and fully notated.

RHYTHM The "feeling" of motion in music arrived at through regularity and diversity of note and rest patterns.

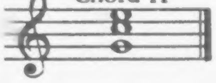
RHYTHM PATTERN Any succession of sounds that forms a distinctive unit.

RITARDANDO Slowing down; retarding the musical flow. (Abbreviated *rit.* or *ritard.*)

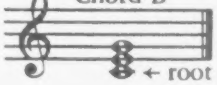
RONDO A musical form in which a first theme recurs after contrasting themes.

ROOT The pitch in a chord that best represents the whole chord. For example, the root of a C major or C minor chord is the pitch C. Roots in most music are determined by arranging any chord in successive lines and spaces. Thus chord A below can be rearranged so that its root is at the bottom, as in chord B.

Chord A



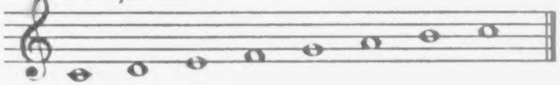
Chord B



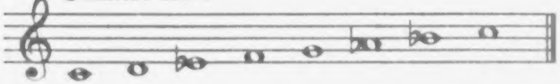
ROUND A sung canon in which performers alternately sing the same melody.

SCALE Any ordering of successive pitches within an octave; usually used to represent the pitch content of a particular piece of music.

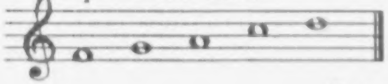
C major scale



C minor scale



F pentatonic scale

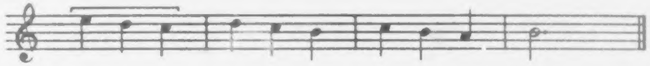


SCALE DEGREE Each member of a scale is known as a degree. Thus the third note of the C major scale is called the third degree of that scale.

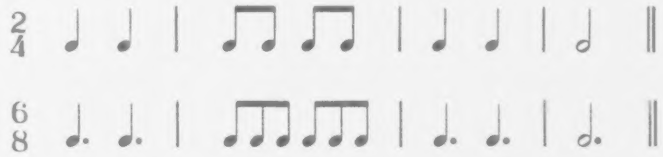
SCORE The fully notated musical work.

SECTION In musical form, the largest subdivision of a complete composition.

SEQUENCE The repetition of a pattern at a different pitch level. Note in the following example that the whole melody, up to the final note, consists of the repetition at lower pitch levels of the short pattern indicated by the bracket.



SIMPLE METER Any meter in which the pulses are normally divided in twos rather than in threes. For instance, $\frac{2}{4}$ is a simple meter, while $\frac{6}{8}$ is a compound meter.



SIMULTANEOUS TONES Tones which are sounded together as in a chord.

SOLO A musical passage or whole composition that is sung or played with one performer as the dominating part.

SOUNDPIECE: SOUND COMPOSITION Any musical composition that contains unconventional sounds or sounds produced by unconventional performance methods.

SPEECH SONG A singing style that is a mixture of speaking and singing, not wholly either one. Its effect is that of highly dramatic speech.

STACCATO A detached, bouncy articulation. This is usually shown in notation by a dot placed over or under a note.

STAFF The five lines on which musical notation is placed to indicate pitch.

STEPS (SKIPS) See Interval.

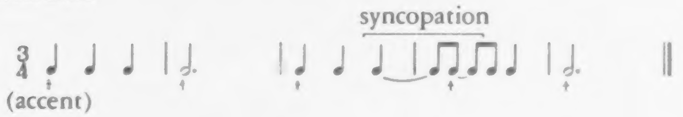
STRESS In music, a term used to define dynamic emphasis given to tones, beats, or rhythms.

SUITE Collection of pieces usually of dance origins.

SYLLABLES The letter names of the tonal scale used in singing solfeggio. *Do-re-mi-fa-sol-la-ti-(Do).*

SYMPHONY ORCHESTRA A large body of instrumentalists (30-110) consisting primarily of strings with woodwinds, brasses, and percussion.

SYNCOPATION A rhythm pattern that at some point does not correspond to normal metric flow. In the example below, a syncopation occurs in measure 3 because the pattern at that point displaces the accent pattern established in the foregoing measures.



TACET Remain silent.

TEMPO The rate of flow of a musical passage; its speed through time.

TERNARY Three parts, usually used to describe a form in which there are three distinct sections, such as ABA.

TEXT The words which make up a song.

TEXTURE The way the layers of a musical composition are combined together to create its "body."

THEME A melodic figure, phrase, or group of phrases sufficiently long enough to form the principal idea for a musical composition.

THESIS Downbeat. The primary accent of a measure.

TIMBRE That aspect of sound which defines its quality or color. A clarinet may play the same pitch as a trumpet, but its timbre will be different.

TONAL The opposite of atonal; denoting music with a key center or pitch focus.

TONALITY The effect of pitch focus or repose projected by a melody or series of chords. The tonic pitch is the focal point of tonality.

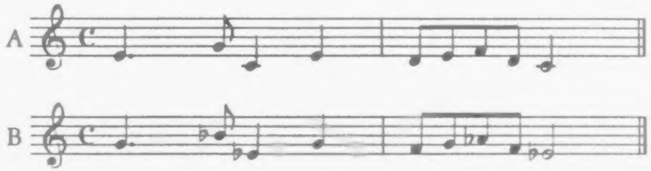
TONAL PATTERN A short grouping of pitches usually not associated with any specific rhythm, such as *do-mi-sol-re-do.*

TONE Any sound that lasts long enough to project a pitch and timbre. A musical tone is any tone that is combined with other tones to make a musical image.

TONIC The pitch that acts as the home tone or pitch point of rest in a melody or series of chords.

TONIC CHORD A chord built on the tonic note.

TRANSPOSITION The act of placing musical tones higher or lower without altering the pattern. Melody B below is a transposition of Melody A.



TRIO A piece for three equally prominent parts.

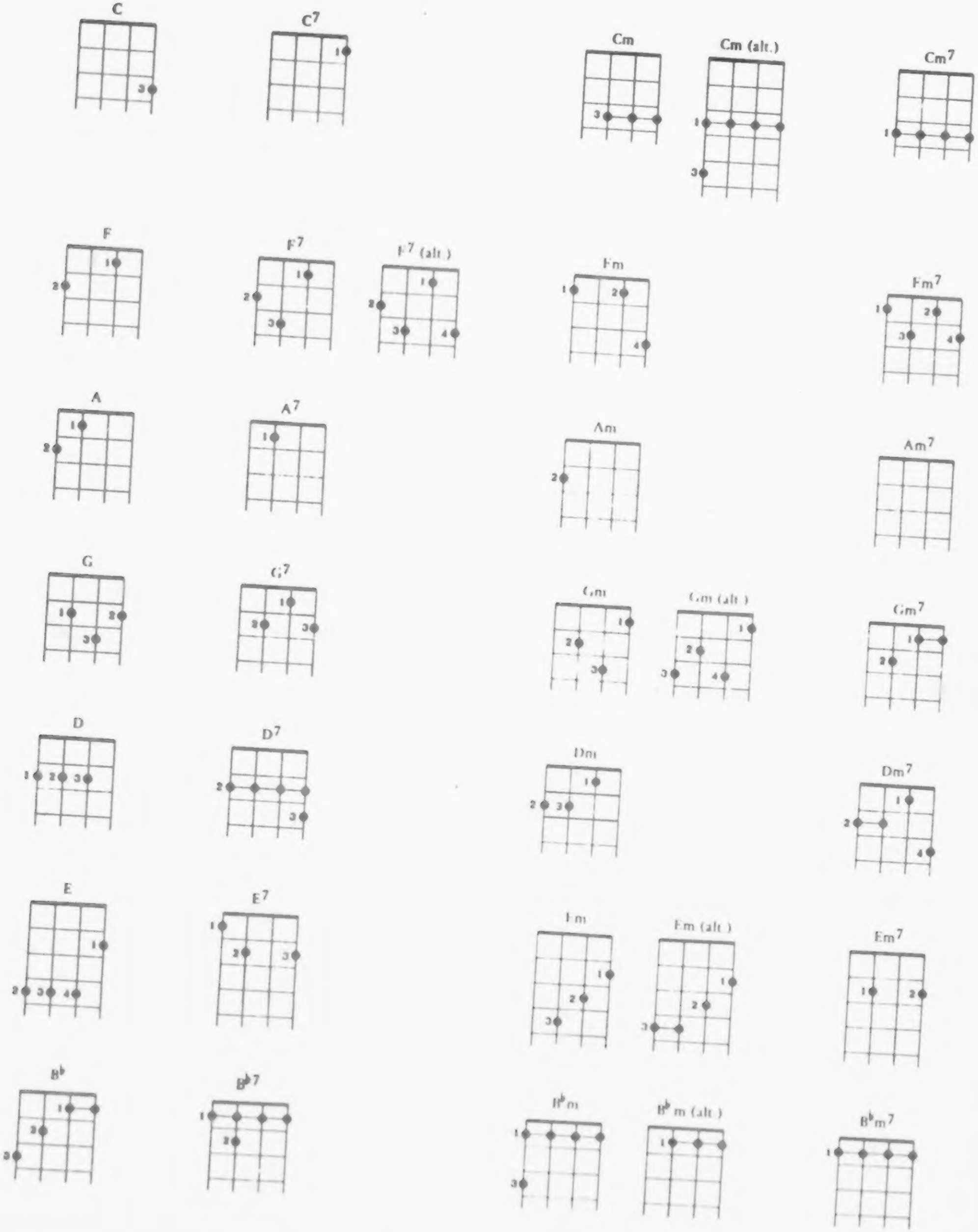
TWELVE-BAR BLUES A repeated twelve-measure chord progression used in jazz, ragtime, blues, boogie, and other popular music.

UNISON The effect of several (two or more) parts singing or playing the same pitches at the same time.

UPBEAT See Anacrusis.

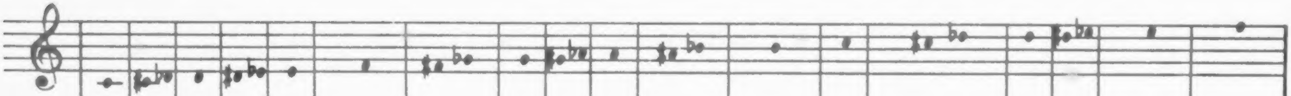
VARIATION A changed version of a theme or section, varying one or more of the original musical elements.

UKULELE FINGERING CHART


C
C7
Cm
Cm (alt.)
Cm7
F
F7
F7 (alt.)
Fm
Fm7
A
A7
Am
Am7
G
G7
Gm
Gm (alt.)
Gm7
D
D7
Dm
Dm7
E
E7
Em
Em (alt.)
Em7
B♭
B♭7
B♭m
B♭m (alt.)
B♭m7

SOPRANO RECORDER FINGERING CHART

○ Open ● Closed ◐ Slightly open



						(G)	(B)	(G)	(B)				(1)	(2)	(1)	(2)		(1)	(2)	(3)			(1)	(2)	(G)	(B)
Thumb	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	●	○	○	◐	○	◐	◐
1st finger	●	●	●	●	●	●	●	●	●	●	●	●	●	○	●	○	○	●	●	○	○	○	●	○	●	●
2nd finger	●	●	●	●	●	●	●	●	●	●	●	●	○	●	○	●	●	●	○	○	●	●	●	●	●	●
3rd finger	●	●	●	●	●	●	●	●	●	●	○	○	●	●	○	●	○	○	●	○	○	●	●	●	●	●
1st finger	●	●	●	●	●	●	●	○	○	○	●	○	●	●	○	○	○	○	●	○	○	●	●	●	●	●
2nd finger	●	●	●	●	●	○	○	●	●	○	●	○	○	○	○	○	○	○	○	○	○	●	●	●	○	○
3rd finger	● ●	● ●	● ●	● ○	○ ○	○ ○	● ●	● ●	● ●	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	● ●	○ ○	○ ○	○ ○	● ●
4th finger	● ●	● ○	○ ○	○ ○	○ ○	○ ○	● ●	● ●	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○	○ ○

Fingerings are the same for German and Baroque (English) recorders except where shown. Numbers in parentheses indicate alternate fingerings.

CLASSIFIED INDEX

ANIMALS

Bingo 20
Kookaburra 17
Pablo, the Reindeer 58
Pom Nadŭri 44, 71
Pop Goes the Weasel 103

CHRISTMAS

Christmas is Really You 54
My Hawaiian Madonna 56
Pablo, the Reindeer 58

COMPOSITION FOR RHYTHM INSTRUMENTS

Rhythm Rondo 139

DANCE AND MOVEMENT

Haka 98
Ka Māte 97
Sasa 43

LISTENING SELECTIONS

Arietta, Leo 158
Bee, The, Schubert 158
Die Fledermaus ("The Bat"), Strauss 148
Entrance of the Little Fauns, Pierné 86
Little Windmills, Couperin 158
Happy Farmer, The, Schumann 86
March of the Siamese Children, Rodgers 138
Meet the Instruments 52
Nutcracker Suite, Tchaikovsky 64
Stars and Stripes Forever, Sousa 26
Variation on the Theme "Pop Goes the Weasel," Cailliet 103
Wild Horseman, The, Schumann 86

NATURE

Above a Plain 21
I Love the Mountains 36
Meadows, The 140
Pawpaw Patch 19
Sakura 72
Sing a Rainbow 24

PATRIOTIC

Hawai‘i Pono‘ī 3
Stars and Stripes Forever 26
Star-Spangled Banner, The 2
This Land is Your Land 8
What's More American? 6

ROUNDS AND CANONS

Above a Plain 21
Are You Sleeping? 16
Canoe Song 18
Ghost of John, The 77
Hot Cross Buns 32, 34
I Love the Mountains 36
Instruments, The 50
Kookaburra 17
Pom Nadŭri 44, 71
Recycle 81
Row, Row, Row Your Boat 15
Saturday Night 142
Sing Together 18
Susan Blue 46
Syncopation 125
Toembai 75
Wednesday Canon 82
Why Shouldn't My Goose? 22

SONGS FROM AROUND THE WORLD

Africa
  Kum Ba Yah 143
  Saturday Night 142
American Folk Songs
  Bingo 20
  Canoe Song 18
  Doctor Ironbeard 128
  Down the River 84
  Erie Canal, The 132
  I Love the Mountains 36
  Joshua Fought the Battle of Jericho 130
  Michael Finnigin 19
  Oh, Susanna! 83
  Pawpaw Patch 19
  Polly Wolly Doodle 154
  Pop Goes the Weasel 103
  Rock Island Line 89
  Row, Row, Row Your Boat 15
  Why Shouldn't My Goose? 22
Australia
  Kookaburra 17
Austria
  Instruments, The 50
China
  Flower Drum, The 151
Czechoslovakia
  Above a Plain 21
  Meadows, The 140
France
  Are You Sleeping? 16
  Au Clair de la Lune 33, 34
Hawai'i
  Eia Mākou 4
  Hawai'i Pono'i 3
  Kau Kau Song, the Island Way 156
  My Hawaiian Madonna 56
  You Gotta Feel Aloha 92
Israel
  Toembai 75
Jamaica
  Jamaica Farewell 61
Japan
  Sakura 72
Korea
  Pom Nadŭri 44, 71
New Zealand
  Haka 98
  Ka Māte 97
Philippines
  Atin Cu Pung Singsing 48
Sāmoa
  Sasa 43
  Siva Siva Maia 39

SONGS WITH TWO OR MORE PARTS FOR VOICES

  Are You Sleeping? 16
  Christmas is Really You 54
  Down the River 84
  Ghost of John, The 77
  Instruments, The 50
  Kookaburra 17
  Meadows, The 140
  Munching Right 110
  Pom Nadŭri 44, 71
  Rock Island Line 89
  Row, Row, Row Your Boat 15
  Saturday Night 142
  Susan Blue 46
  Taps 74
  This Land is Your Land 8
  Toembai 75
  You Gotta Feel Aloha 92

SPIRITUAL

  Joshua Fought the Battle of Jericho 130
  Kum Ba Yah 143
  When the Saints Go Marching In 157

INDEX OF SONGS

Above a Plain 21
And Now We Disappear 150
Are you Sleeping? 16
Atin Cu Pung Singsing 48
Au Clair de la Lune 33, 34
Bingo 20
Canoe Song 18
Christmas is Really You 54
C Major Scale Melody 69
Doctor Ironbeard 128
Do-Re-Mi 112
Down the River 84
Eia Mākou 4
Erie Canal, The 132
Excerpt from "While You're Away" 150
Flower Drum, The 151
Fox Trot 107
Ghost of John, The 77
Haka 98
Hawai'i Pono'ī 3
Hot Cross Buns 32, 34
I'd Like to Teach the World to Sing 146
I Love the Mountains 36
Instruments, The 50
It's a Small World 118
Jamaica Farewell 61
Jig for Recorder 79
Jog for Recorder 79
Joshua Fought the Battle of Jericho 130
Ka Māte 97
Kau Kau Song, the Island Way 156
Kookaburra 17
Kum Ba Yah 143
Lullaby 33, 34
Meadows, The 140
Medley of Nursery Rhymes 121
Michael Finnigin 19
Munching Right 110
My Hawaiian Madonna 56
Mystery Songs 70
Oh, Susanna! 83
Pablo, the Reindeer 58
Pawpaw Patch 19
Polly Wolly Doodle 154
Pom Nadŭri 44, 71
Pop Goes the Weasel 103
Recordorondo 135
Recorder Time 116
Recycle 81
Rhythm Rondo 139
Rock Island Line 89
Row, Row, Row Your Boat 15
Sakura 72
Sasa 43
Saturday Night 142
Sing a Rainbow 24
Sing Together 18
Siva Siva Maia 39
Stars and Stripes Forever 26
Star-Spangled Banner, The 2
Susan Blue 46
Syncopation 125
Taffy 35
Taps 74
Theme and Variations 100
This Land is Your Land 8
Toembai 75
Waltz I 105
Waltz II 106
Wednesday Canon 82
What's More American? 6
When the Saints Go Marching In 157
Why Shouldn't My Goose? 22
You Are Music 12
You Gotta Feel Aloha 92